"THE GORGON"

Screenplay by

JOHN GILLING

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Hammer Film Productions Ltd.
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"THE GORGON"

A story set in 1910 in the mid-European
Village of "Vandorf."

TITLES OVER

1 LONG SHOT THE CASTLE BORSKI SUNSET (MODEL)

It is an idyllic setting. Glorious wooded undulating country, and rising high above the distant crest of a hill, the turretted Castle Borski.

2 THE CASTLE ANOTHER ANGLE CLOSER (MODEL)

At this moment it doesn't look at all sinister. It just looks like something out of a fairy tale, charming, beckoning, something to visit - a MUST for the tourist.

3 THE MOLTEN GLOW OF THE SUN FADING AND DIPPING BENEATH THE HORIZON (MODEL)

4 RESUMING SIMILAR SET UP AS IN SCENE 1 (MODEL)

But now the shadows are deepening. The greens of the forest are only touched by the fading light. The Castle has a curious foreboding look.

END OF TITLES

FADE IN

5 EXT. HEITZ' HOUSE NIGHT (LOT)

This is actually an old converted mill. The garden is overgrown and weed-entangled, and there is a look of decay about the place. A patio leads off from one side of the mill and from this some steps lead to a pond. Beyond this is the fringe of the Vandorf Forest. A light shows in the window of the main ground floor room.

CUT TO

6 INT. LIVING ROOM, STAIRS & GALLERY HEITZ' HOUSE NIGHT

The front door leads straight into the main living room. A spiral staircase winds up to a gallery and off this are two or three doors which lead to the bedrooms. Another door on the ground floor

6 Continued

gives access to the study, which will be built composite with the main set. The living room is also MORSKO HEITZ' studio. It is untidy but attractive in its Bohemian way. Pictures are strewn everywhere, a working bench is littered with paints and brushes and at one end of the room is a platform and chair for a model.

A pretty girl, with a cute, picquanteface, sits half naked posing in the model's chair. She is SASCHA CASS. Right now she doesn't look very pleased with life. The warm inviting lips are pouting and the eyes are smouldering.

MORSKO HEITZ, twentyish, good looking, stands at his easel sketching SASCHA in charcoal. He works for a few moments in silence, then:

MORSKO
I wish you'd keep still for a moment.

SASCHA
I'm getting a crick in my neck.

MORSKO
Won't be long now. I can start painting in the morning.

SASCHA
I think you're one of the most selfish men I've ever met.

MORSKO
(smiles at her)
Dedicated - to my work.

SASCHA
(bitterly)
To women.

MORSKO goes on drawing.

MORSKO
(unperturbed)
Only you, Sascha.

SASCHA
Nonsense.

MORSKO
(patiently)
As you wish.

6 Continued

A silence.

SASCHA
(suddenly blazing)
All right then, MARRY ME!

MORSKO
Darling, don't let's start all that ...

She turns to face him, eyes dark with rage.

SASCHA
Are you going to marry me?

MORSKO
I've told you, yes, as soon as I've got rid of a few debts and a bit of money in the bank ...

SASCHA
Morsko ...

She gets up and walks across to him.

MORSKO
Oh now, for heavens' sake ...

He throws the charcoal away.

SASCHA
We can't wait any longer, Morsko.

MORSKO
Why not?

SASCHA
Because ...

MORSKO
Well, tell me.

She starts to cry.

Oh come on, it's not as bad as all that. Just tell me why we have to suddenly ...

6 Continued

SASCHA

Don't . . .

(She bursts into a fit of bitter sobs)

MORSKO is very upset and tries to comfort her, not knowing quite why or what the outburst is all about.

MORSKO

Come on, what's happening to you, for heaven's sake?

She wipes away her tears with her hands.

SASCHA

Happened?

MORSKO

Yes.

SASCHA

I'm going to have your baby. That's what's happened.

MORSKO

(after a short silence)

When did you know?

SASCHA

A week ago.

MORSKO

Why didn't you tell me before?

SASCHA starts to cry. MORSKO'S new responsibility weighs heavily upon him. He shows this very clearly. This enrages SASCHA.

MORSKO

Does your father know?

SASCHA

No.

Whatever love there was between them has gone now. He feels trapped. He stares at her in frozen silence. Then he suddenly tears off his painting smock and goes to fetch his cloak. She runs to him but he pushes her away.

6 Continued

SASCHA
Where are you going, Morsko?

MORSKO
To see your father.

SASCHA
(alarmed)
But why?

MORSKO
I'm not going to evade my obligations;
I want him to know that.

SASCHA
(storming)
Your obligations!

MORSKO
I'm afraid that's the way he'll look at it.

SASCHA
Don't go to him, Morsko.

He goes quickly to the door. She runs after him.

SASCHA
Morsko - wait!

He pauses.

MORSKO
Well?

SASCHA
He'll kill you if you go to him.

MORSKO
I doubt it.

He goes out. She hangs on to the door, stopping it from closing.

SASCHA
Morsko!

She starts to run after him, then realising she has got practically nothing on, she shuts the door and runs hurriedly to put on her clothes.

CUT TO

7 EXT. VANDORF FOREST NIGHT (LOCATION)

MORSKO moves into CLOSE UP. He looks and feels a little ashamed of himself. He hesitates for a moment, wondering whether he should go back. But then, after a second's thought he shrugs his misgivings aside and strides on.

CUT TO

8 EXT. HEITZ' HOUSE NIGHT (LOT)

As the front door opens and SASCHA appears.

SASCHA
(calls)
Morsko!

She runs towards the forest.

9 CLOSE SHOT SASCHA (LOT)

Quick PANNING SHOT as she darts through the forest.

SCENES 10 to 23 INCLUSIVE HAVE BEEN DELETED FROM SCRIPT.

24 EXT. VANDORF FOREST NIGHT (LOCATION)

A shadowy form moving away. This is what SASCHA has seen. It could be MORSKO.

25 SASCHA (LOCATION)

She runs towards the form.

26 RESUMING ON "THE FORM" (LOCATION)

It could still be MORSKO, just a vague, quick moving shape.

27 CLOSE TRACKING SHOT WITH SASCHA AS SHE RUNS (LOCATION)

28 TRAVELLING SHOT ALONG FOREST TRACK (LOCATION)

There is now no one ahead. As the CAMERA TRACKS over the bumpy ground we can hear SASCHA running, her breath getting a little laboured. Then we have a quick, vague glimpse of THE FORM as it reappears and starts to turn round.

29 ON SASCHA AS SHE RUNS INTO BIG HEAD CLOSE UP AND SCREAMS (LOCATION)

She twists round and tries to run Then as though something has pulled her back she comes round again INTO CAMERA still screaming wildly Now we see that her face is impregnated with dozens of tiny holes

30 SHOT OF THE FULL MOON (STOCK)

For a moment a black cloud partially obscures it. Then it is clear. We hear the low rumble of distant thunder and SASCHA's last dying scream, followed by a low rustling sound like leaves being swept along by an autumn gale This is accompanied by a hissing noise like the hissing of snakes

DISSOLVE TO

31 EXT. DOCTOR NAMAROFF'S SANATORIUM DAY (LOT)

A foreground sign reads:

VANDORF SANATORIUM

PRINCIPAL -

DOCTOR NAMAROFF.

In the background we see a pony and trap drawing up to the main entrance A plain-clothes police officer (CHIEF INSPECTOR KANOF) gets out and starts to enter the hospital.

CUT TO

32 INT. NAMAROFF'S OFFICE AND LABORATORY DAY

The laboratory contains a profusion of equipment - glass tubes connecting huge glass containers hooked on to retort stands, bubbling liquids, the flares of bunsen burners, etc

A tall, thin, grim-faced man wearing white overalls, long hair drooping over his forehead, is working with great concentration over a foreground bench This is DOCTOR NAMAROFF He is a man of about forty-eight Presently the office door (back wall) opens and a girl enters, quietly closes the door and approaches NAMAROFF. He continues to work for a moment, ignoring her. She watches him intently. This is CARLA HOFFMAN. She is in her early twenties She is fair, quite tall, and good to look at

32 Continued

(A young Grace Kelly would be pretty good casting).

There is a slightly remote look about her almost as though she is nursing some private grief. Yet her expression is mobile and her eyes vitally observant.

NAMAROFF
(still preoccupied)
What is it, Carla?

CARLA
They're bringing the body in now, Doctor.

NAMAROFF
I want it in here.

CARLA
(nods)
Inspector Kanof would like to see you.

NAMAROFF nods, straightens up, carefully wipes his hands. CARLA returns to the office door, opens it and waits for NAMAROFF to enter.

33 INT. NAMAROFF'S OFFICE DAY

By contrast with the appearance of disarray in the laboratory, the office is meticulously ordered, cold and clinical. INSPECTOR KANOF is standing at the window looking out to the hospital grounds as NAMAROFF enters. They wait for CARLA to exit.

NAMAROFF
Well?

KANOF
The girl is the daughter of Janus Cass, the landlord of the Saracen Inn.

They look at each other for a beat. KANOF moves closer to NAMAROFF, lowing his voice.

KANOF
This may not be the same as - the others

NAMAROFF
You hope it isn't..

33 Continued

KANOF
Naturally. Seven unsolved murders in five years is hardly good for my prestige here in Vandorf.

NAMAROFF
So you think the young man did it?

KANOF
Lovers sometimes quarrel.

NAMAROFF
And he is still missing?

KANOF
Exactly. The young man's name is Morsko Heitz. He comes to Vandorf every year and rents the old mill house by the forest. He is an artist, son of a Professor Jules Heitz at Berlin University, a brain specialist.

NAMAROFF
We were students together. You will be in touch with him?

KANOF
Immediately, doctor.

NAMAROFF
I suggest not immediately.

They look at each other again. A hint of mutual understanding between them.

NAROFF
Wait until we find the young man.

KANOF
As you say, Doctor

CUT TO

34 INT. NAMAROFF'S LABORATORY DAY

It is a bleak, austere room, the half shuttered light from the windows striking across the set and adding a somewhat foreboding effect. In the foreground stands a human skeleton. Close by, on a small writing desk stands an outsize grinning skull and on shelves to

34 Continued

the side of this various parts of the human anatomy are pickled in glass jars.

The door from the corridor is opened by CARLA whilst RATOFF, a male nurse, pushes in an operating table on which lies SASCHA's body. It is covered at the moment.

CARLA
Thank you, Ratoff.

RATOFF goes out and CARLA takes charge of the table, bringing it close to the window. The movement causes one white hand and wrist of the corpse to emerge from beneath the covering into view of the CAMERA.

35 CLOSE UP OF HAND

Shows the forefinger catch on the edge of a metal cabinet. It breaks off and drops with a hard, stone-like sound onto the floor. CAMERA FOLLOWS the finger as it rolls to a resting place

36 CLOSE UP CARLA

Staring incredulously down at the broken-off finger. She backs away in horror.

SOUND
Over this a wild, terrifying scream.
It comes from the corridor.

CUT TO

37 INT. HOSPITAL CORRIDOR DAY

An old woman patient in BIG HEAD CLOSE UP. (The scream continues OVER SHOT) Her tangled grey hair is streaked across her face. The eyes bulge, the mouth containing two dog teeth only, is widely open as she continues to scream Now as the CAMERA PULLS BACK she runs forward with her scrawny hands clawing like talons before her RATOFF runs INTO SHOT and tries to grapple with her. She bites his arm Another MALE NURSE appears from behind her, and behind him a SISTER. It takes all their strength to get the lunatic under control. During this NAMAROFF and INSPECTOR KANOF can be seen in the background hurrying towards the struggling group. The woman is finally quietened by the simple expedient of RATOFF's heavy fist striking the side of her head.

37 Continued

NAMAROFF
(sternly)
How did this happen?

SISTER
She pounced on me, Doctor. As soon as I got through the door of her cell . . .

There are several long livid scratches showing on the SISTER's face.

NAMAROFF
This is the second time. Put her in a straight jacket and keep her in it. Chain her to the wall if necessary. And Sister, get those cuts attended to, use antiseptic.

SISTER
Yes, Doctor.

NAMAROFF, followed by KANOF, walks on to the laboratory. CARLA stands in the doorway watching him. Her face looks palid, tense. NAMAROFF pauses, looking searchingly at her.

NAMAROFF
Are you all right?

She gives a tiny shake of the head and NAMAROFF follows her look into the laboratory. The muscles of his face tighten as he sees:

38 INT. LABORATORY DAY

CLOSE INSERT on the broken-off finger.

39 CLOSE SHOT NAMAROFF

He stands for a moment looking down at the broken finger.

40 CLOSE SHOT CARLA WATCHING NAMAROFF

41 CLOSE SHOT KANOF WATCHING

42 CLOSE SHOT NAMAROFF

He moves to the trolley. Removes the covering blanket, and passes the tips of his fingers across the face. KANOF ENTERS SHOT.

42 Continued

KANOF
You'll perform an autopsy?

NAMAROFF
On a body that has turned to stone?

43 CAMERA CENTRES ON CARLA

Her face is dead white She stares at NAMAROFF in speechless horror.

DISSOLVE TO

44 THE FOREST NIGHT (LOCATION)

Two police dogs (bloodhounds or alsations) moving swiftly through the undergrowth. INSPECTOR KANOF emerging from thick bushes and moving across to a POLICE CONSTABLE who has paused for a moment. Both men are armed with rifles.

CONSTABLE
Listen, Inspector.

They listen for a moment. They hear a faint, rustling sound.

KANOF
It's the dogs. They've picked up a scent.

CONSTABLE
Inspector!

KANOF pauses.

KANOF
Well?

CONSTABLE
We're getting too close to the Castle for my liking.

KANOF
You're afraid?

CONSTABLE
Yes, I don't mind admitting it.

KANOF
There are twenty men within a radius of a quarter of a mile. You've got a gun, use

44 Continued

KANOF (contd)
it if you have to, but don't forget I want this boy alive.

He walks on ahead, followed by his reluctant POLICE CONSTABLE.

45 TRACKING CLOSE WITH INSPECTOR KANOF

The CONSTABLE is behind him. Both men are showing definite signs of nerves as they move stealthily forward.

46 CLOSE SHOT ONE OF THE DOGS BARKING LOUDLY.

47 SHOT ON KANOF AND THE CONSTABLE.

SOUND
The barking continues off screen.

KANOF
This way.

He moves off in the direction of the sound.

48 STARTING ON THE DOG STILL BARKING

KANOF's feet move INTO SHOT beside the dog. Tilt up to KANOF's face. He is looking upwards. Just across KANOF's face, so close to it that he moves involuntarily back, sways a pair of men's boots.

49 CLOSE SHOT OF THE FACE OF MORSKO IN AGONISED CONTORTION

The eyes and the face have been pecked at by carrion birds.

50 MORSKO'S BODY

It hangs from the limb of a tree. A sharp wind causes the dangling body to sway and turn slightly. A boot knocks against a broken branch.

51 INSPECTOR KANOF AND CONSTABLE

They stare upwards, both tense with horror.

SOUND
The knocking of the corpse's boot against the tree branch.

DISSOLVE TO

Carry on the last SOUND over the DISSOLVE and come in to the banging of a gavel on a wooden table.

52 INT. INSPECTOR'S OFFICE VANDORF DAY

This is a tiny office and it is crowded. A babble of excited voices and conjecture from the public dissolve into silence as the CORONER raps sharply with the gavel. KANOF is in the witness box.

CORONER
Continue, Inspector.

KANOF
When I broke the news of the girl's death to her father, he said it was no surprise to him.

CORONER
What did you deduce from that?

KANOF
He knew of Morsko Heitz' bad reputation ...

CORONER
Which you personally had experienced?

INSPECTOR
Yes sir. There were certain incidents ...

CORONER
Describe them, please ...

KANOF
Of drunkenness - bad behaviour in public - and ... er ...

CORONER
Thank you. Call Janus Cass.

53 WITNESS BENCHES CLOSE ON DOCTOR NAMAROFF AND PROFESSOR JULES HEITZ

The latter is rather a frail, ascetic looking man with iron grey hair and large, deep-set eyes. To some extent his frailty belies his true character. He is a man of iron will and determination. He is listening tensely to the evidence. NAMAROFF, seated beside him, gives him an occasional sideways glance.

CORONER'S CLERK
Janus Cass, take the stand.

53 Continued

Behind NAMAROFF and PROFESSOR HEITZ, CASS, a large fat man, heaves his bulk from his seat on the bench and moves off screen to the witness box.

54 CLOSE SHOT CORONER

CORONER
Mr. Cass, you are the father of the deceased girl, Sascha?

55 CLOSE SHOT INTERCUTTING CORONER

CASS
Yes Sir.

CORONER
And the landlord of the Saracen Inn?

CASS
Yes Sir

CORONER
Will you please tell the Court what you know of the relationship between your daughter and this young man?

CASS
My girl loved him unfortunately. He took advantage of her and didn't want to face the consequences.

CORONER
When you say "Took advantage of her" do you mean she was pregnant by him?

CASS
Yes Sir He was a thoroughly bad lot. I told Sascha to have nothing to do with him.

CORONER
And she disobeyed you?

CASS
I am afraid so.

CORONER
Did you personally observe this man's addiction to alcohol?

55 Continued

CASS
Well Sir, he came frequently to the Saracen Inn . . .

CORONER
And in his cups, you noticed tendencies towards violence?

CASS
Well, Sir . . . I . . .

CORONER
(briskly)
Thank you Mr. Cass. You may stand down. Call Doctor Namaroff.

CUT TO

56 CLOSE SHOT DOCTOR NAMAROFF

NAMAROFF
Her death was undoubtedly the result of violence. I observed deep abrasions round the forehead. There were indentations in the skull which may have been caused by some metal instrument.

CORONER
Thank you, Doctor Namaroff. Call Professor Heitz.

57 FULL SHOT OFFICE DAY

There is a very definite anticipatory murmur from the public as PROFESSOR HEITZ moves from his seat and takes the stand.

58 CLOSE SHOT THE CORONER INTERCUTTING CLOSE SHOTS OF PROFESSOR HEITZ

CORONER
You are Professor Jules Heitz, father of the deceased man, Morsko Heitz?

HEITZ
I am.

CORONER
You have heard the evidence in this court?

58 Continued

HEITZ
(grimly)
I have

CORONER
Did you know the girl?

HEITZ
No, sir.

CORONER
From the evidence I have heard, I have the impression that your son was somewhat of a Bohemian - do you agree with this?

HEITZ
He was a talented artist. His life was of his own choosing.

CORONER
I also have the impression that he was a libertine.

HEITZ
No

CORONER
He had a number of girl friends?

HEITZ
Possibly That does not make him a libertine.

CORONER
And one girl friend in particular whom he betrayed

HEITZ
I cannot believe that

CORONER
(coldly)
You are his father Is there anything you would like to add?

HEITZ
Yes

58 Continued

HEITZ (contd)
(suddenly he toughens up)
I read the newspapers and I am also a student of human nature. I have read about the unsolved Vandorf murders and I have listened carefully to the evidence and opinions given in this court. In my opinion, everything I have heard has been generated by fear.

SOUND: from the public. HEITZ' voice nearly drowned by angry shouts. The gavel is heard loudly rapping.

CORONER
(after silence - coldly)
Proceed.

HEITZ
Evidence so obviously circumstantial, prejudiced and contrived, making one innocent man the scapegoat. So obvious indeed that I can forecast your verdict now. Murder and suicide, my son's innocence stained to bring this witch hunt to a smug and satisfactory close. That is all I have to say, Mr. Coroner, but believe me, I shall not rest until I have cleared my son's good name!

There is an almost profound silence in the courtroom. But it also is an angry silence.

CORONER
(cold as ice)
If you have finished, you may stand down.

59 FULL SHOT OFFICE DAY

As PROFESSOR HEITZ walks with great dignity back to his seat beside DOCTOR NAMAROFF. CLOSER on NAMAROFF as HEITZ moves INTO SHOT. HEITZ glances at NAMAROFF as he takes his seat beside him. NAMAROFF ignores him.

60 FULL SHOT OFFICE DAY

A protracted but tense silence as everyone waits for the CORONER to deliver his verdict.

60 Continued

CORONER
I find that the dead woman was murdered by her fiance, Morsko Heitz who then, in a fit of remorse, took his own life. The court is adjourned.

61 HOLD THE LONG SHOT ANOTHER ANGLE

The CORONER gets up and leaves. Now the public start to leave. We can see CARLA pausing close to HEITZ as though she would like to speak to him, but NAMAROFF gets up, takes her by the arm and steers her away. HEITZ stares bleakly out to the empty office. Despite his forecast of the verdict, he is obviously completely shattered now that he has heard it The CAMERA HOLDS him in LONG SHOT, the only person left in the empty office.

CUT TO

62 INT. NAMAROFF'S SITTING ROOM (PART OF HIS QUARTERS IN THE HOSPITAL) DAY

Start in CLOSE SHOT OF CARLA.

CARLA
(voice raised, storming as she paces)
There have been seven murders in the last five years committed in the Vandorf forest Each murdered person bore the same marks, each body turned to stone . . .

CAMERA ANGLE has now WIDENED to include NAMAROFF. He stands behind his desk watching CARLA. Now she stops in front of him

CARLA
Why didn't you speak of this at the inquest? Why is everyone in Vandorf evading the truth? Including you!

NAMAROFF
Carla!

CARLA
I expected Kanof to make a scapegoat out of a poor innocent boy, but not you!

62 Continued

NAMAROFF stares at CARLA for a moment in silence. Then, slowly, he sits at his desk facing her.

NAMAROFF
Why are you do sure he is innocent?

CARLA
(tense)
BECAUSE SHE HAS COME BACK, DOCTOR NAMAROFF She is here somewhere. In this hospital. I tell you that .

SOUND
A quiet knock on the door.

NAMAROFF
(after a pause)
Come in.

RATOFF opens the door.

RATOFF
Professor Heitz would like to see you.

NAMAROFF
Show him in.

NAMAROFF's eyes remain fixed on CARLA as RATOFF stands aside for HEITZ to enter, then RATOFF withdraws, closing the door behind him. NAMAROFF rises.

NAMAROFF
Professor Heitz, this is my assistant, Carla Hoffman.

HEITZ
How do you do?

NAMAROFF
That will be all, Miss Hoffman. I won't need you any more today.

CARLA exits.

I am so sorry about your son, Professor, you have my deepest sympathy.

62 Continued

HEITZ
Thank you.

NAMAROFF
Do sit down.

HEITZ
(sitting)
I want to ask you a simple question.

NAMAROFF
Please.

HEITZ
You were once a guest at my house in Berlin. You met both my sons! Morsko in particular. You talked to him at some length.

NAMAROFF
I believe I did.

HEITZ
What impression did you form of him?

NAMAROFF
I thought he was ... er ...

HEITZ
Normal?

NAMAROFF
Yes.

HEITZ
Yet capable of murder?

NAMAROFF
My dear Heitz, that is hardly a fair question. Given a certain set of circumstances I believe almost everyone is capable of murder. Naturally you are prejudiced.

HEITZ
I have been in Vandorf exactly two days. I have asked questions and received evasion. I have called at the police headquarters and

62 Continued

HEITZ (contd)
been refused admittance. Everywhere I go I find a conspiracy of silence.

NAMAROFF
I am sure you exaggerate.

HEITZ
Oh no. There is an explanation somewhere. It lies in the past. Some horrible occurrence which has been suppressed. To the people of Vandorf this THING, whatever it is, is real, but something they cannot mention because they dare not. They want to believe that it doesn't exist because the very admission of the existence only increases their fear. That is why my son has been branded a murderer. He at least was human - tangible.

He gets up. NAMAROFF stares at him in bleak silence.

I need your help, Doctor.

NAMAROFF
I can add nothing to what I said in court.

HEITZ
Let me ask you one more question. Have you ever heard of Megaera?

NAMAROFF
(startled)
Megaera?

HEITZ
She was one of three sisters. They were known as Gorgons. Two of them were slain. According to the legend the third, Megaera, fled to these parts. It is said that when mortals looked upon her face they were turned to stone.

NAMAROFF
(coldly)
The legend is two thousand years old.

62 Continued

HEITZ
I believe so

NAMAROFF
We are supposed to be men of science. I don't believe in ghosts or evil spirits and I don't think you do either.

HEITZ
That is one of the most unscientific remarks I have heard. I believe in the existence of everything that the human brain is unable to disprove.

NAMAROFF
Or prove?

HEITZ
That is why I am remaining in Vandorf. At least I intend to prove that my son was not a murderer

He starts to go

NAMAROFF
One moment

HEITZ pauses.

A word of advice -

HEITZ
What is it?

NAMAROFF
Leave Vandorf before it is too late.

HEITZ
What are you afraid of?

NAMAROFF
I'm afraid for you

HEITZ
Or of what I might discover if I remain?

He exits. CAMERA STAYS ON NAMAROFF's cold, implacable face.

CUT TO

63 EXT. HEITZ' HOUSE VANDORF DAY (LOT - if time allows)

A pony and trap driven by HEITZ' servant HANS stops at the front door and HEITZ gets down and enters the house.

DISSOLVE TO

64 INT. LIVING ROOM HEITZ' HOUSE DAY

HEITZ comes in. HANS is there to take his coat.

CUT TO

65 INT. LIVING ROOM DAY

A small fire is burning in the vast inglenook fireplace. HEITZ enters and takes off his coat, stokes a little more life into the fire, and then picks up a book from a pile on the floor.

CUT TO

66 BOOK IN HEITZ' HANDS

We read:

"THE VANDORF LEGEND"

HEITZ moves round to a large desk, sits down, and starts to read.

CUT TO

67 MEDIUM SHOT HANS

He comes in with a log or two and a handful of kindling wood. HEITZ continues to read. HANS tries to build up the fire.

SOUND
OVER SHOT we can hear voices.

HANS looks nervously up from his task but HEITZ remains concentrated on the book. He starts to mark with a pencil a paragraph from the page he is reading.

67 Continued

SOUND
The voices are growing in volume now and getting closer to the house.

HANS
(nervously)
Sir, don't you think we should . . .

A brick comes crashing through the window behind HEITZ' desk. HEITZ gets up and looks through the window towards the drive. HANS hurries across to join him

SOUND OVER. SHOT
Angry shouts, ad lib:
Get out of Vandorf, Heitz.
Go home, Heitz.
We don't want murderers in Vandorf.
etc.

CUT TO

68 SHOT THROUGH WINDOW ON CROWD OUTSIDE FRONT OF HOUSE

There are about a dozen or so men and a few women. Some of the men are lighting torches and throwing them towards the window.

CUT TO

69 INT. LIVING ROOM DAY

Some of the torches come crashing through, narrowly missing HEITZ. But he stands unflinchingly at the window in mute defiance. Now the bolder of the men start smashing at the window frames and come climbing through into the room. Meanwhile HANS is frantically dousing two or three small fires already started by the lighted torches. HEITZ stands his ground facing the intruders.

1ST MAN
We want you out of here, Mister. Now!

2ND MAN
Pack your bags, Heitz.

HEITZ
Get out of my house, - all of you.

1ST MAN
Oh, it's like that, is it?

69 Continued

He moves quickly forward and slaps HEITZ viciously across the face. HEITZ reels back and HANS immediately rushes his assailant, punching hard in the face and sending him reeling back towards his cronies. Now they close on HANS in a body. He fights savagely back. Suddenly a voice from outside yells:

3RD MAN (OFF SCREEN)
Police!

They immediately start to climb through the smashed windows back on to the drive.

70 INT. LIVING ROOM DAY

HANS, looking very battered, is leaning heavily against the desk. HEITZ, dazed from the effect of the blow, slumps into a chair. The room is a shambles.

CUT TO

71 EXT. HOUSE AND DRIVE DAY (LOT)

The crowd is scattering in various directions to avoid INSPECTOR KANOF who is striding along the drive, accompanied by two uniformed CONSTABLES. They don't seem very interested in the crowd. KANOF makes straight for the broken windows leading to the living room.

CUT TO

72 INT. LIVING ROOM DAY

KANOF pushes through the debris and enters, followed by his men. He pauses in front of HEITZ.

KANOF
I am sorry I was too late to spare you this, Professor. I hope you're not too badly hurt?

HEITZ
No.
(he gets up and moves to HANS)
They beat my servant . . .

HANS
I'm all right, Sir.

72 Continued

HEITZ turns back to KANOF

HEITZ
If there is a repetition of this, Inspector, I shall hold you responsible.

KANOF
I am sorry. My police force is very small.. We have other duties besides giving protection to unwelcome visitors. Your business here is finished. Why don't you leave?

HEITZ
My business is not finished.

KANOF
Very well. I've warned you. That's the best I can do.

He nods to one of the CONSTABLES and the other accompanies him to the door. KANOF pauses.

If you change your mind, Professor, I'll see that you have safe conduct to the station.

He goes out followed by the CONSTABLES.

HEITZ
(to HANS)
Send a telegram to Professor Masterson at Leipzig University.

MIX TO

73 EXT. LEIPZIG UNIVERSITY (STOCK SHOT OF ANY SUITABLE UNIVERSITY) DAY

CUT TO

74 INT. MASTERSON'S STUDY CLOSE SHOT MASTERSON DAY

He is a large, bluff man with a fine set of beard, black flecked with grey, a man of greying hair, and large piercing eyes. He has a voice like the rumble of thunder. His study is extremely well appointed. MASTERSON has a telegram in his hand. CAMERA BACK as he pushes this across his desk to the young man standing before him This is PAUL HEITZ - older than MORSKO, good looking, but in a more rugged way.

74 Continued

MASTERSON
This just arrived, Paul. Your father wants you to go to Vandorf immediately.

PAUL
It's the first I've heard of my father since Morsko was reported missing.

MASTERSON
There's a train at nine in the morning. You'd better go.

PAUL
Yes, sir.

MASTERSON
I hope you find everything all right. Let me know if you need any help. Good luck, boy. Oh, and give my regards to your father.

PAUL
(As he goes)
Thank you.

CUT TO

75 SHOT OF THE FULL MOON IN AN ALMOST CLOUDLESS SKY

CUT TO

76 EXT. HEITZ' HOUSE NIGHT

It looks grimly unprepossessing in the moonlight.

CUT TO

77 INT. LIVING ROOM NIGHT

HEITZ is seated at the desk working under the light of a single oil lamp. He has the large tome called "The Vandorf Legend" in front of him and from this he is making careful notes. HANS comes in with a tray of coffee which he puts down on an occasional table close to the desk.

HANS
Will that be all tonight, sir?

77 Continued

HEITZ
Yes, thank you, Hans

HANS
Good night, sir

HEITZ
Good night, Hans

He exits, closing the door Wearily, HEITZ throws down his pen and sits for a moment, his head resting in his hands. Presently he gets up and moves across the room to the French windows. He pulls aside the heavy drapes and looks out.

78 SHOT FROM HEITZ' VIEWPOINT

The vague shape of the tangled, overgrown garden, and beyond this, the stark, blackly etched outline of trees.

CUT TO

79 INT. LIVING ROOM NIGHT

CLOSE SHOT HEITZ. He stares thoughtfully out into the night. He seems to be trying hard to make up his mind. He listens to the wind sighing through the trees and watches wispy black clouds passing across the moon's blind face. Suddenly he flings open the French windows and steps out onto the patio

80 EXT. PATIO OUTSIDE LIVING ROOM NIGHT

From the patio is a short flight of crazy steps leading to a large pool. HEITZ stands for a moment looking round, then starts down the steps

81 EXT. GARDEN AND POOL

He reaches the pool and now walks in a semicircle round it, striking off into the grounds

82 EXT. VANDORF FOREST NIGHT (LOCATION)

HEITZ is walking along the same track taken only a few days ago by SASCHA and MORSKO. He looks straight ahead with great concentration, as though drawn by some force he cannot disobey. He is aware of the strange forest night sounds all around him and as he walks steadily on into CLOSE UP we can see the beads of perspiration on his brow

83/ SEVERAL CUTS OF HEITZ SHOWING HIS PROGRESSION THROUGH
85 THE FOREST OF VANDORF NIGHT

86/ VARIOUS ANGLED SHOTS OF HEITZ AS HE WALKS
88

Passing from blackness into moonlight.

89 CLOSE SHOT HEITZ

Moving into BIG HEAD CLOSE SHOT and stopping abruptly as he comes beyond a fringe of trees and sees:

90 EXT. CASTLE BORSKI NIGHT ANGLED SHOT FROM HEITZ' VIEWPOINT (MODEL)

It should look startlingly close in this shot. The first time we have seen it at really close quarters It should look awe-inspiring, terrifying.

91 EXT. ROCK FORMATION NIGHT (LOT)

Still gazing up at the castle. Now he starts to walk slowly towards it.

92 EXT. DRAWBRIDGE NIGHT (LOT)

HEITZ starts to cross the ancient drawbridge. He disappears into the hall in gloom.

93 INT. CASTLE BORSKI ADJOINING MAIN DOORS NIGHT

We are now SHOOTING from inside the Castle Borski. The grim stone walls range hugely on either side of CAMERA. The vast, iron clad doors hang crazily on their hinges. Sketched in the moonlit courtyard we can see HEITZ' slight figure slowly approaching the great hall. We HOLD ON HEITZ until he comes right up into BIG HEAD CLOSE SHOT. He walks steadily forward, passing through shafts of broken light He is trying hard to master his fear. It starts to grow very dark.

CUT TO

94 SHOT OF THE FULL MOON

A black cloud crosses over the moon.

CUT TO

95 INT. CASTLE BORSKI CLOSE SHOT HEITZ (WIND MACHINE)

At first he is still in darkness He looks around the great hall,

95 Continued

showing eerie corners, the huge crumbling stairway, coats of armour, etc As we resume the CLOSE SHOT on HEITZ he hears a faint sound of rustling

HEITZ
(calling)
Who is there?

SOUND
On HEITZ' voice echoing and re-echoing.

HEITZ waits for the echo of his voice to die away before moving forward again Presently he reaches the stairs and slowly starts to climb. CAMERA FOLLOWS HEITZ' legs as he climbs the stairs. A piece of broken masonry breaks from under one of his feet and rolls away down into the main hall

96 CLOSE SHOT HEITZ SHOOTING DOWN

As he grips tightly the side of the balustrade, trying hard to master his growing fear.

SOUND
Another rustling sound, closer and louder this time.

HEITZ
(loudly, with fear)
Who is there?

Again the frightening echo and re-echo.

Silence HEITZ starts to climb on up the stairs until he reaches the first gallery After a few more steps he hears the rustling sound again. He wheels around this way and that, and trying to find the source of the noise

SOUND
The noise sounds yet again, directly behind him

As HEITZ wheels round his hand strikes against the balustrade. CAMERA WHIPS UP to HEITZ' face He listens horrified. HEITZ stumbles his way with desperate haste down the steps.

97 CLOSE SHOT HEITZ ANOTHER ANGLE

He now starts to imagine he can hear sounds. The silence sings in his ears. It's almost more frightening than the strange, sinister rustling sounds. HEITZ breathing is becoming progressively painful Now with an effort of will power he tries to hold his breath as though the very sound of his own breathing is preventing him from exercising his faculties - hearing, seeing, concentration.

CUT TO

98 SHOT OF THE MOON

Black clouds swiftly crossing, now leaving the moon in the clear.

CUT TO

99 ANGLED SHOT OF THE CASTLE BORSKI NIGHT

CUT TO

100 INT. GREAT HALL CASTLE BORSKI NIGHT LONG SHOT

The hall is now flooded with moonlight. HEITZ' figure at the foot of the stairs looks pathetically small against the massive shapes of walls and stairs.

101 CLOSE SHOT HEITZ

Once again he hears the rustling sound from close at hand and at this moment the moon again passes behind clouds. Then suddenly THE HISSING SOUND. It sounds terrifyingly close. With a spasmodic jerk of the head, HEITZ turns round.

CUT TO

102 CLOSE SHOT THE GORGON (ZOOM LENS)

This is really for stark shock. At first tiny points of light close together, moving and glinting. They are formed together into pairs like the glittering eyes of many small creatures, hard and bright as diamonds. They become a mass of moving bright specks in the centre of the screen. Then as they move forward the face of the GORGON is clearly seen. A great pair of burning eyes flash open. The twisted, evil mouth parts like an animal ready to bite. The face appears to be covered with tiny scales. Coiling and twisting around her head are the snakes, their forked tongues spitting and hissing into the lens.

103 CLOSE SHOT HEITZ

As he screams and recoils, one arm covering his eyes to shut out the hideous sight. He turns and starts to run.

104 INT. GREAT HALL NIGHT LONG SHOT

Follow HEITZ as he runs and stumbles his way across the hall. For a moment he stands silhouetted in the open doorway. His screams echo and re-echo as he finally runs out.

104a EXT. DRAWBRIDGE NIGHT (LOT)

104b EXT. ROCK FORMATION NIGHT (LOT)

104c EXT. FOREST NIGHT (LOCATION)

HEITZ' body is ageing rapidly during these scenes.

MIX TO

105 INT. LIVING ROOM NIGHT

The room is in darkness. The French windows are suddenly flung open and HEITZ appears, shuddering and gasping for breath. (We cannot see his face in this shot) He stumbles across the room.

106 INT. LIVING ROOM HEITZ' HOUSE NIGHT

Still in darkness. (We still do not see his face)

HEITZ
(calling)
Hans - Hans!

He leans heavily against the bannister rail at the foot of the stairs. After a few moments HANS appears at the top of the stairs on the first landing, carrying a lantern. He holds it high, pointing the beam down towards HEITZ.

HANS
What has happened?

He runs down the stairs towards his master, still pointing the light. HEITZ crouches back, holding his hands in front of his face as HANS moves.

HEITZ
No! Stay away. For God's sake
don't come nearer!

106 Continued

CAMERA CLOSE IN to HANS. He stops, staring at HEITZ. At first a look of utter incredulity - of horror!

HANS
(gasps)
Your face!

107 CLOSE SHOT HEITZ

Now for the first time we see HEITZ' face. He is only barely recognisable. It is the face of a man approaching the century, bloodless, wrinkled, the mouth contorted, the iron grey hair now snow white. Every movement is a tremendous effort for him. Even speech is difficult and slurred, like the effect of a stroke. His breath is laboured. He remains standing only with a supreme effort.

HEITZ
Don't look - listen carefully . . . I haven't much time, Hans . . . I have to write a letter . . . to my son, Paul . Tomorrow he should be here. In the morning take the letter and give it to him. No one else must see it but Paul. You understand . . .

108 CLOSE SHOT HANS

He nods.

109 INT HALL NIGHT MEDIUM TWO SHOT - HANS AND HEITZ

HEITZ
(resuming)
. it will be on my desk. Leave me now. There is nothing you can do. . .

HANS
A doctor . . . let me call a doctor . . .

HEITZ
I said there is nothing you can do. Goodbye, Hans

In frightened silence HANS watches HEITZ enter the living room and close the door

110 INT. STUDY NIGHT

CAMERA starts in CLOSE UP of HEITZ' wrinkled, thin hand,

110 Continued

writing. (The following is already written)

" . . . I have been spared time to tell you what I saw this night. Do not disbelieve and do not act on your own. You have a great friend in Professor Masterson, an eminent scientist and student of ancient history. Consult him . . .

111 BIG HAND CLOSE UP HEITZ

The effort of writing is becoming a tremendous strain.

112 INSERT HEITZ WRITING PAINFULLY

. . I am agonised by pains in my chest.
I am turning to stone.

Some white hairs begin to fall across these last pathetic words The pen suddenly drops from the wrinkled fingers.

FADE OUT

FADE IN

113 INT. LIVING ROOM DAY

Starting in CLOSE SHOT of HEITZ' last letter to PAUL. It is held in PAUL's hands CAMERA BACK to disclose PAUL reading the letter watched by HANS, who stands close to the desk. PAUL finishes reading, looks up at HANS.

PAUL
Where have they taken him?

HANS
To the police mortuary, sir.

PAUL
Thank you, Hans.

HANS starts to go, then pauses and returns to the desk.

HANS
Sir?

PAUL
Yes?

113 Continued

HANS
(hesitates)
After what has happened here I - don't feel I can stay I want to leave Vandorf.

PAUL
Are you afraid, Hans?

HANS
Since you ask me, yes

PAUL
Of what?

HANS
I feel as though I'm being watched - by something evil

PAUL
Can't you tell me any more than that?

HANS
No, sir. I'm sorry, I feel I'm deserting you. But I couldn't stay here -

PAUL
All right, Hans I understand.

HANS
Will that be all, sir?

PAUL
Oh, the name of the doctor? Who signed the death certificate?

HANS
Doctor Namaroff

114 INT NAMAROFF'S OFFICE DAY

Starting in CLOSE SHOT of DOCTOR NAMAROFF. CAMERA FOLLOWS him as he paces the room, and ANGLE WIDENS to include PAUL

NAMAROFF
Yes, you can see a copy of the death certificate if you wish, but as far as the body is concerned, that is entirely up to the police

114 Continued

Now he faces PAUL.

PAUL
They have refused permission for me to see the body. Why?

NAMAROFF
This is a police state, Mr. Heitz. They don't have to give reasons.

PAUL
Doctor, did you examine the body?

NAMAROFF
Of course.

PAUL
And in your opinion there was no doubt as to the cause of death? Heart failure?

NAMAROFF
No doubt whatsoever.

PAUL
Then how do you account for this?

He takes out of his pocket his father's letter.

(reading)
..."I am agonised by pains in my chest. I am turning to stone."

NAMAROFF
May I read that letter?

PAUL
I'm sorry My father gave instructions that I was to show it to no one.

NAMAROFF
I see.

PAUL
He knew he was dying when he started to write. He was able to write three pages. That doesn't sound like heart failure. You don't go on working through a heart attack,

114 Continued

PAUL (contd)
you know that as well as I. He refers to ... this terrible thing stalking among the people of Vandorf It turned Sascha to stone and others before her. He refers to the conspiracy of silence ... the fear ... and he mentions Megaera.

NAMAROFF looks at him for a long moment in silence

Does the name mean anything to you, Doctor Namaroff?

NAMAROFF
You're not suggesting any connection between a character from mythology and your father's death?

PAUL
When he wrote this letter he knew what was happening to him He knew how he was dying and why It wasn't heart failure.

NAMAROFF
(coldly)
That is your opinion No doubt you will have an opportunity to express it at the inquest

PAUL
When will it be held?

NAMAROFF
(coldly)
I don't know but I'll see that you're informed
(after a long silence)
Goodbye, Mr Heitz.

He watches PAUL leave.

MIX TO

115 INT LIVING ROOM HEITZ' HOUSE DAY

PAUL enters There is a single oil lamp on the desk. The windows behind the desk have been battened up with hardboard after the recent display of vandalism. PAUL crosses the room and opens one of the doors of the French windows leading to the weed festooned patio

116 EXT. PATIO OUTSIDE FRENCH WINDOWS CLOSE SHOT PAUL DAY

As he stands for a moment looking round and down towards the pool. Presently he has the feeling of being watched. He turns quickly this way and that, but sees nothing. A little more reassured, he now starts down the narrow, crazy steps that lead to the garden.

117 EXT. POOL AND GARDEN DAY

SHOT ON POOL - SHOOTING DOWN.

PAUL comes into picture and stands gazing for several moments into the black depths of the pool Suddenly a shadow passes across it.

118 CLOSE SHOT PAUL

He reacts to the shadow, then turns, quickly looking up.

119 SHOT FROM PAUL'S VIEWPOINT DAY

This shows the arch leading back to the other part of the garden and French windows. Nothing is there.

120 RESUMING CLOSE SHOT PAUL DAY

He starts slowly to retrace his steps back to the other part of the garden

120a EXT LIVING ROOM AND GARDEN DAY

CLOSE SHOT PAUL He reaches the windows. He has left one of the doors open. PAUL goes inside.

121 INT LIVING ROOM DAY

CLOSE on PAUL as he enters and stops abruptly. He sees:

122 INT LIVING ROOM FROM PAUL'S VIEWPOINT DAY

A woman, back to CAMERA, standing close to the desk. She turns round CAMERA MOVES IN to CARLA HOFFMAN.

123 RESUMING CLOSE SHOT PAUL DAY

He looks questioningly at his unexpected guest.

124 MEDIUM TWO SHOT PAUL AND CARLA DAY

CARLA
Please forgive me intruding, the door was open.

PAUL
Who are you?

CARLA
I am Carla Hoffman, Doctor Namaroff's assistant at the hospital. You are Paul Heitz.

PAUL
Can I be of service to you?

CARLA
I would like to help you if I can.

PAUL looks at her suspiciously Then his glance goes to the desk. The letter from his father remains where he left it.

PAUL
Does Namaroff know you are here?

CARLA
He'd be very angry if he did. Please believe me, I only came to see if I can help you
(She pauses)
This afternoon you spoke to Doctor Namaroff?

PAUL nods.

(Lowers her voice)
You spoke about Megaera?

PAUL
Yes

CARLA
Doctor Namaroff didn't tell you that Megaera's spirit which roams the forest has also been known to enter this house?

PAUL
For the simple reason that he doesn't believe in her Or says he doesn't.

124 Continued

CARLA
But you do?

PAUL
I don't know. I only know that something very terrible is happening here in Vandorf.

CARLA
Megaera does exist, Mr. Heitz.

PAUL
Have you seen her?

CARLA
No one has seen her and lived.

PAUL
Do you think that Namaroff believes in her?

CARLA
I know he does.

PAUL
Then why doesn't he admit it?

CARLA
He is like everybody else He professes not to admit the existence of something he cannot explain. Megaera is inexplicable and frightening. But you must believe in her. If you don't - you'll see no reason to leave here. . And one day - you'll be found like all the others.

PAUL
Thank you for warning me. But I have to find out things for myself. I can't leave.
(His eyes soften as he looks at her)
In less than one week I've lost my brother and my father I'm not very concerned about what happens to me.

CARLA
I'm concerned.

PAUL
I don't know why, I'm sure. But as I say, I'm grateful to you.

124 Continued

CARLA
I have to go now. I'm on duty in half an hour.

She starts towards the door.

Goodbye.

PAUL
I hope we'll meet again.

She gives him an enigmatic look and then her eyes cloud a little. She turns away from him. He opens the front door for her and watches as she walks away down the drive. Then he closes the front door. It is getting dark now.

125 INT. LIVING ROOM EVENING EFFECT

PAUL crosses to the desk and lights the oil lamp. He sits down and picks up his father's letter.

PROFESSOR HEITZ' VOICE O. S.
Herbert Spencer once said that every legend and myth known to mankind is not entirely without its authentic foundation. Pre-supposing he is right, we must go to the very source of this legend - to a time over two thousand years ago - to ancient Greece . . .

CAMERA CLOSES in on PAUL as he reads.

CUT TO

126 INT. NAMAROFF'S SITTING ROOM NIGHT

Starting in CLOSE SHOT - CARLA. She appears to be in an almost trance-like state but this is only a first impression. Actually she is concentrating hard in her effort to remember.

CARLA
. . there were three hideous monsters, sisters. They were called Gorgons . . . their names were Tisiphone, Medusa and Megaera.

CAMERA is now back to disclose also DOCTOR NAMAROFF, who is listening with great concentration.

126 Continued

CARLA
Their heads were crowned with living snakes and each snake was a tentacle of the hellish brain from which it sprang. So hideous was the Gorgon that anyone who looked upon her was petrified - the proper word is Gorganised - which means literally - turned to stone.

NAMAROFF
Go on.

CARLA
I am sorry, he came in just then. That is all I had time to remember.

NAMAROFF moves very close to her and then gently cups her face in his hands. He starts to kiss her, but she averts her face slightly but not taking her eyes away from him.

NAMAROFF
I want you to trust me, Carla.

CARLA
Why is this letter so important?

NAMAROFF
Because Professor Heitz was a great student of mythology and had he lived he could have provided a complete answer. I hoped to find it in that letter.

CARLA
Has it helped you at all?

NAMAROFF
A little. I can tell you that . . .

SOUND
An interruption. Shouts and running footsteps along the hospital corridor outside NAMAROFF's sitting room.

NAMAROFF's sentence is suspended as they both tensely listen. Then suddenly the door is burst open and RATOFF appears. His face is pouring with blood.

RATOFF
That devil! She's out!

126 Continued

NAMAROFF gets up and turns angrily.

NAMAROFF
Look for her Don't come back until you've found her.

RATOFF
(savagely)
If I do find her, I'll kill her.

NAMAROFF
Ratoff!

RATOFF pauses NAMAROFF walks across to him.

NAMAROFF
You'll bring her back alive.

RATOFF's angry defiance suddenly dissipates. He exits. NAMAROFF turns to look at CARLA.

NAMAROFF
I was about to tell you Megaera has taken on human form

CUT TO

127 INT LIVING ROOM HEITZ' HOUSE NIGHT

Starting in CLOSE SHOT - PAUL. He is still studying his father's letter and making notes A sudden draught from an open window douses the oil lamp PAUL starts to light it again. As he does so he looks towards the French windows.

128 SHOT FROM PAUL'S VIEWPOINT NIGHT

A vague shadow from outside crosses the French window.

129 CLOSE SHOT PAUL

His reaction to this Puzzled more than frightened. CAMERA with PAUL as he walks across the room and throws open the French windows A great gust of wind almost rocks him on his heels. The wind continues for a few moments and then suddenly abates PAUL steps out on to the patio.

130 EXT. PATIO OUTSIDE LIVING ROOM NIGHT

CLOSE SHOT PAUL. He looks all round. Suddenly it starts to rain. It lashes PAUL's face but he seems unconscious of it. He looks down towards the pool. There is something about it that seems to draw him. An almost mesmeric fascination. He starts down the steps.

131 EXT. POOL AND GARDEN NIGHT RAIN

CAMERA MOVING CLOSER as though it is PAUL walking towards its depths.

132 DOWN SHOT ON POOL FROM PAUL'S VIEWPOINT

A shadow crosses its dark depths.

133 CLOSE SHOT PAUL

His frightened reaction. He looks round and up.

134 SHOOTING UP TOWARDS PATIO

The figure of a woman darts quickly across the patio.

135 CLOSE SHOT PAUL

He runs quickly behind a screen of bushes, still keeping close to the edge of the pool. Presently he looks at it again. It has stopped raining.

136 PAUL'S VIEWPOINT TO POOL

The raindrops are slight now and have stopped churning up the water. Now a woman's form appears reflected in the water. At the same time, there is a long sustained streak of sheet lightning and the reflection becomes startlingly vivid. An enlarged head is crowned by a cluster of living snakes. He recoils in horror and in panic runs up the steps to the patio.

137 EXT. PATIO OUTSIDE LIVING ROOM NIGHT

CLOSE SHOT PAUL. He reaches the French windows and again recoils backwards. Again MEGAERA's reflection has appeared. This time in the glass of the windows. He wrenches at the handles of the doors but they have been either jammed or locked from the inside As he struggles the reflection becomes bigger and even more grotesque and now, feeling she must be immediately behind him he raises an arm to cover his eyes and runs back down the steps.

138 ANOTHER ANGLE SHOOTING UP

138a EXT. POOL AND GARDEN NIGHT RAIN

PAUL misses his footing and comes hurtling down the steps. He lies still at the brink of the pool, his head hanging over the edge almost touching the water CAMERA PANS so that the water fills the screen. We HOLD on this until MEGAERA's reflection again appears in the water. Then down comes the rain, dissolving the reflection.

WATER DISSOLVE TO

139 CLOSE SHOT CARLA HOFFMAN PRIVATE WARD NAMAROFF'S HOSPITAL

Her face comes slowly into focus, giving the effect of an image being seen by someone regaining consciousness. When she is in the clear, she smiles.

140 CLOSE SHOT PAUL

He is lying in a hospital bed. He is conscious now and becoming aware of his surroundings. CAMERA BACK to include CARLA. PAUL is in a small private ward of NAMAROFF's hospital. CARLA is bending over him. She has a thermometer in her hand.

CARLA
Don't try to talk Keep this in your mouth for a few moments.

She puts the thermometer in his mouth. PAUL looks twenty years older. His hair has turned completely grey. His face is lined and a week's growth of beard on his face is flecked with white. He looks thin and wasted CARLA goes to the door. RATOFF is passing the door.

CARLA
Where is Doctor Namaroff?

RATOFF
In the laboratory.

CARLA
Ask him to come here, please.

RATOFF EXITS SHOT and CARLA returns to the patient. She takes the thermometer from his mouth and examines the reading.

CARLA
You had a lucky escape, Mr. Heitz.

CUT TO

141 INT. HOSPITAL LABORATORY

Lying on a stone slab in foreground is the profiled figure of MARTHA, the mad woman (whom we last heard of as having escaped).

In death her features have a certain amount of repose and even dignity. She looks hideous enough but a definite improvement from life. Bending over her examining her very intently, is DOCTOR NAMAROFF. The laboratory door opens behind him and RATOFF appears. He stops in the doorway.

RATOFF
Miss Hoffman would like you to go to Mr. Heitz' ward.

NAMAROFF
Very well.

He replaces a blanket over MARTHA's face. RATOFF starts to go.

NAMAROFF
Ratoff . . .

RATOFF
Yes, sir?

NAMAROFF
You said - she was not quite dead when you found her?

RATOFF
Not quite. She'd enough strength to spit in my face.
(He gives an involuntary shudder)
Then she died.

He stands aside to allow NAMAROFF to go out first. RATOFF gives one glance of revulsion back at the dead MARTHA.

CUT TO

142 INT. PRIVATE WARD OF HOSPITAL DAY

NAMAROFF enters, signals quietly for CARLA to leave and sits on the corner of PAUL's bed PAUL watches him.

142 Continued

PAUL
What happened to me?

NAMAROFF
Miss Hoffman had some kind of presentiment that something was going to happen to you. We found you lying beside the pool in your garden.

PAUL
How long have I been here?

NAMAROFF
Five days.

PAUL makes an effort to sit up. NAMAROFF gently eases him back.

Can you remember what happened before you fell?

PAUL
Fell?

NAMAROFF
Don't you remember?

PAUL rests his head in his hands. He tries to concentrate.

I'm trying to help you.

Presently PAUL uncovers his face and looks directly at NAMAROFF.

PAUL
I remember seeing something reflected in the pool.

He shudders at the recollection.

NAMAROFF
What was it?

PAUL
A face. It was horrible. The most horrible thing I've ever seen.

NAMAROFF gets up and walks to the door.

142 Continued

NAMAROFF
You must rest now. I'll talk to you again in a day or two.

PAUL
(vehemently)
In a day or two!

NAMAROFF
You're in a very weak condition. I don't want to tax your strength.

PAUL
For God's sake, I must know more about this ... this THING ... whatever it was.

NAMAROFF
Mr. Heitz, I'm speaking to you as a Doctor. You've had a terrible experience and it's taken great toll of your strength.

PAUL
I tell you I'm all right ... please ... I've got to know.

NAMAROFF
I want you to look at yourself.

NAMAROFF picks up a mirror and takes it to PAUL. He stares incredulously as his reflection.

NAMAROFF
That will give you some idea of your state of health.

He exits.

MIX TO

143 EXT. SANATORIUM NIGHT LONG SHOT (LOT)

We hear the distant sound of a scream coming from the hospital.

CUT TO

144 INT. PRIVATE WARD NIGHT

Starting in CLOSE UP of PAUL. He is going through the throes of some horrible nightmare. His face is drenched with sweat, his mouth contorted, the muscles of his face are trembling. His hands are outstretched before him as though trying to push away some dreadful vision. Suddenly he starts to scream and then the sound of his own voice wakes him up. He sits abruptly trembling violently. The door opens and CARLA appears.

CARLA
It's all right . . .

PAUL
(gasps)
She was here - she came in the room. I saw her.

He struggles to try to get out of bed but CARLA gently forces him back.

CARLA
You were dreaming. She hasn't been here, I promise you.

PAUL
She was leaning over me. I could see the snakes' heads lunging forward . . . I tell you she was here.

Sheer exhaustion forces him to lie back. CARLA brings a bowl of water to the bedside and starts to bathe his face.

CARLA
Try to rest.

She smoothes his forehead with the tips of her fingers. Then after a moment he takes one of her hands in his and holds it. Presently his eyes close.

FADE OUT

FADE IN

145 INT NAMAROFF'S OFFICE DAY

NAMAROFF is working at his desk. CARLA enters.

145 Continued

CARLA
Mr Heitz is ready to leave now. He wants to see you before he goes.

NAMAROFF
Ask him to come in.

She glances back into the corridor and opens the door wider for PAUL to enter. CARLA goes out closing the door behind her.

NAMAROFF
Sit down, Mr Heitz.

PAUL sits. He looks pale and thin but certainly very much stronger than when we last saw him. He is clean shaven now. He has a look of calm determination.

PAUL
I understand that the inquest on my father took place a week ago?

NAMAROFF
Yes. He was buried the day you were taken ill. Miss Hoffman took the liberty of sending a wreath on your behalf.

PAUL
I'm grateful to her.

NAMAROFF
You will be leaving now for Leipzig?

PAUL
No.

NAMAROFF
You're staying in Vandorf?

PAUL
I'm going back to the house.

NAMAROFF stares at him incredulously.

PAUL
Doctor, I think you would like to unravel this mystery as much as I. Why can't we work together?

145 Continued

NAMAROFF
(coldly)
I don't know what you're talking about. What mystery?

PAUL
For heaven's sake don't treat me like one of your neurotic patients. You know very well what I'm talking about.

NAMAROFF
Good day, Mr Heitz.

PAUL
Doctor ...

NAMAROFF
I said - good day.

PAUL
(vehemently)
You're afraid of her - like the rest of them. Well I intend to find this creature.

NAMAROFF
Indeed.

PAUL
And destroy it!

He goes out. NAMAROFF looks straight ahead at the closed door. He listens to PAUL's footsteps receding down the corridor outside. His face looks tortured. After a few moments he tries to gather his thoughts together. He presses a button beside his desk.

RATOFF enters, closing the door behind him. NAMAROFF consults his diary.

NAMAROFF
There will be a new moon in seven days' time. When it starts, don't let her out of your sight.

RATOFF
I feel I've got a right to ask you a question.

145 Continued

NAMAROFF
What is it?

RATOFF
Is she in danger?

NAMAROFF
She may be - close to death.

CUT TO

146 EXT. CEMETERY STUDIO NIGHT (WIND MACHINE)

Starting in CLOSE UP of a large wreath which lies on a newly dug grave. A card attached to the wreath reads:

To my beloved father. In fondest memory. Paul.

Beside the wreath is a mound of earth that has already been dug from the grave.

147 EXT. CEMETERY CLOSE SHOT PAUL

He digs and shovels the earth away from the grave.

148/ 149 TWO OR THREE ANGLED SHOTS OF PAUL DIGGING

Just the shovel piling clumps of earth up towards the edge of the grave.

150 DOWN SHOT ONTO EXPOSED COFFIN

PAUL comes into SHOT and starts to prise open the coffin lid. After a struggle he succeeds in doing this. Now inside the coffin we see PROFESSOR HEITZ' body covered by a white shroud. His features are still clearly etched under the shroud. PAUL again moves into SHOT and starts gently, almost reverently, to draw aside the shroud exposing his father's face. The sight of the terrible wasted face, the pure white hair, some of which has fallen around HEITZ' neck and shoulders, shocks PAUL. With an effort he forces himself to touch the face.

151 VERY CLOSE SHOT PROFESSOR HEITZ' FACE

PAUL's fingers moving across the face, now start to press down on the skin. But there is no indenture. The body is petrified.

152 BIG HEAD PAUL

He is sweating. His mouth trembles with fear. Then suddenly he realises that he is not alone. Slowly he looks up.

153 SHOT FROM PAUL'S VIEWPOINT

SHOOTING UP towards lip of grave. All we can see is the black silhouette of a woman's form. We HOLD ON this for a few moments. Now we hear:

CARLA
It's all right.

154 RESUMING CLOSE SHOT PAUL

He breathes an involuntary sigh of relief. He replaces the lid over the coffin and scrambles out of the grave to face CARLA.

CUT TO

155 TWO SHOT PAUL AND CARLA

CARLA
I went to the house to see you. Somehow - I knew you'd be here.

PAUL
Why did Namaroff issue a false death certificate? Who is he trying to shield?

She does reply. He looks hard at her for a moment.

PAUL
I know it's almost beyond belief but - there is the evidence, in that coffin. A man who looked on her face - and was turned to stone.

CARLA
(in almost mechanical tones)
Herbert Spencer once said that every legend and myth known to mankind is not without its authentic foundation.

PAUL
(angrily)
You read my father's letter.

155 Continued

CARLA
Yes. I lied to you. Doctor Namaroff wanted the letter. I memorised some of it ...

PAUL
Why did he want it?

CARLA
He was hoping the letter might throw new light on Megaera.

She can sense his disappointment in her - his distrust.

CARLA
Don't hate me for this.

He looks at her in bewilderment. He lifts his shoulders in a helpless shrug.

PAUL
But why are you telling me now?

CARLA
I'm afraid.

PAUL
Of Namaroff?

CARLA
Yes.

PAUL
Why? Go on - tell me.

CARLA
You asked me just now who is he trying to shield. I don't know.

He looks at her, trying to make up his mind whether or not to trust her.

PAUL
Is Namaroff in love with you?

CARLA
Yes.

155 Continued

PAUL
And jealous?

CARLA
Insanely jealous.

PAUL
Why don't you leave him?

CARLA
(fervently)
I wish I could.

A beat, then:

PAUL
I'll take you away now.

He holds her close in his arms and kisses her. She clings to him for a moment.

CARLA
I can't Paul . . . I can't leave.

PAUL
Don't be afraid, I love you.

CARLA
I love you . . .

PAUL
Then leave Namaroff.

CARLA
I can't. Don't ask me again, please . . .

Suddenly she struggles free from his embrace and runs away from him. He runs a few paces after her.

PAUL
Carla . . .

But she runs on and disappears into the night.

MIX TO

156 INT. LIVING ROOM HEITZ' HOUSE NIGHT

PAUL comes in. He looks tired and ill. His clothes are a little soiled. He lights the large oil lamp that is the only source of light in the room. Then he goes into the study.

157 CUT

158 BIG HEAD CLOSE UP OF PAUL

His eyes are dull. Exhaustion has knocked all the fight out of him. Presently he hears a slight sound and only barely raises his head to register that he has heard it. Now for a few moments there is absolute silence. It is broken by a sudden violent ringing of the doorbell. PAUL waits until the sound has died away. He tries to pull his tired body together as he starts towards the door. He looks a little resigned to the fact that he has to face some new crisis.

159 INT LIVING ROOM NIGHT

SOUND (VERY STRONG)
The violent clanging of the doorbell.

PAUL walks slowly across the room and with an effort opens the front door. A great gust of wind rocks him on his feet.

160 CLOSE SHOT PROFESSOR MASTERSON (WIND MACHINE)

He stands in the porch outside the door. He wears a black cloak and a tall hat. His black, grey-flecked beard bristles aggressively. His voice booms when he speaks.

MASTERSON
Well are you going to let me stand here all night?

161 INT. LIVING ROOM CLOSE SHOT PAUL

As he recognises MASTERSON with tremendous relief.

PAUL
Professor Masterson.

He opens the door wide, welcoming him.

MASTERSON steps inside.

PAUL
I can't tell you how glad I am to see you.

162 Continued

He starts to help MASTERSON with his cloak. MASTERSON comes round to face him. He stares at PAUL incredulously.

MASTERSON
Good God man, what's happened to you?

PAUL
I've - er - been ill.

MASTERSON
Ill? You look as though you've been in your grave and dug your way out again.

163 INT LIVING ROOM FULL SHOT NIGHT

As MASTERSON comes in, PAUL hurries past him to light the desk lamp.

MASTERSON
My boy, you've got some explaining to do. Where've you been?

PAUL
Here in Vandorf.

He walks across to PAUL who has by now put a match to the lamp. MASTERSON puts his hands on PAUL's shoulders and pulls him round to face him. PAUL's lined, aged face makes a deep impression on MASTERSON.

MASTERSON
Well, come on - what the devil have you been up to?

PAUL
It's a long story, I'm afraid.

MASTERSON
I've come a long way to hear it.

PAUL
Can I get you some refreshment? Coffee - something to eat?

MASTERSON
I ate on the train. I want to hear the story.

CUT TO

164 EXT. SANATORIUM NIGHT (LOT)

The hospital is in darkness. Presently one light in a downstairs room goes on.

165 INT. LABORATORY NIGHT

NAMAROFF enters. On the operating table is a shrouded body. He goes over to the table and draws back the shroud exposing the head. We see that it is MARTHA. He picks up an instrument from a nearby table and as he approaches the head we PAN UP to NAMAROFF and HOLD his face as he works.

CUT TO

166 LABORATORY DOOR

CARLA enters. She comes halfway towards NAMAROFF and then as she sees what he is doing, she stops.

167 INT. LABORATORY NIGHT

NAMAROFF and CARLA. NAMAROFF still working in the foreground.

NAMAROFF
Were you out tonight, Carla?

CARLA
Yes.

NAMAROFF
Where did you go?

CARLA
For a walk.

NAMAROFF
Were you alone?

167 Continued

CARLA
Yes.

He looks searchingly at her, then resumes his work on MARTHA's head.

CUT TO

168 C. S. NAMAROFF

As he works.

169 NAMAROFF AND CARLA

We START ON NAMAROFF and as he moves over to a table we see him put MARTHA's brains into a dish.

170 CLOSE SHOT NAMAROFF

He turns his head slightly to observe CARLA. He smiles thinly.

NAMAROFF
It isn't a pretty sight. It never ceases to amaze me why the most noble work of God, the human brain, is the most revolting to the human eye.

He works on for a moment in silence.

CARLA
(very tense)
Do you remember the night we found Paul Heitz?

NAMAROFF
I do.

CARLA
It was the night after Martha escaped.

He pauses in his work and turns to look at her.

NAMAROFF
Well?

CARLA
It was then that you told me that Megaera

170 Continued

CARLA (Cont)
had taken on human form.
(tense)
Was it Martha?

NAMAROFF
No, Carla, it wasn't Martha.

CARLA
You suspect somebody?

NAMAROFF
It's too early to say.

CARLA
(moves closer to him and speaks almost appealingly)
We work very close together. I've a right to know who it is. Please tell me.

NAMAROFF
Not until I'm sure.

He turns his back on her and continues with his work.

NAMAROFF
Good night, Carla.

CUT TO

171 EXT POOL AND GARDEN HEITZ' HOUSE NIGHT

CAMERA STARTS with the pool filling the screen and clearly shown in it are the reflections of MASTERSON and PAUL.

MASTERSON
So you only saw her reflection?

PAUL
(grimly)
It was enough.

172 CLOSE SHOT MASTERSON AND PAUL

They stare down into the pool.

172 Continued

MASTERSON
Perseus beheaded Medusa guiding his blow by looking only at her reflection in the shield he carried. But the girl Sascha must have looked directly on the Gorgon. So did your father.

He moves away from the pool.

172A EXT. LIVING ROOM AND GARDEN NIGHT

He starts back up the steps to the patio. PAUL follows.

MASTERSON
You were spared because you only looked on her reflection. So much we know.

He pushes open the French windows and enters the living room.

CUT TO

173 INT. LIVING ROOM HEITZ' HOUSE NIGHT

MASTERSON is lighting a cigar as PAUL enters behind him.

PAUL
Then you believe me?

MASTERSON
Oh I'm not saying that Megaera does exist. But you obviously saw something. If it was an hallucination it was real to you.

PAUL
She was not an hallucination.

MASTERSON
Quite, quite.

PAUL
Professor, please don't humour me. Is Megaera any stranger than the theory of reincarnation which admits to a dead person's spirit inhabiting a human body?

MASTERSON
Probably not. But that's still to be proved.

173 Continued

PAUL
Do you believe it?

MASTERSON
I neither believe or disbelieve. But as far as your story is concerned, we'll start with the hypothesis that Megaera in some form or another has returned. I'll have that drink you offered me now.

PAUL goes to the cabinet to pour drinks whilst MASTERSON stokes up the fire.

MASTERSON
(abruptly)
How many people have you met since you've been here?

PAUL
Very few.

MASTERSON
Any women?

PAUL
Only the one I told you about.

MASTERSON
Oh yes, Carla what's her name?

PAUL
Hoffman.

MASTERSON
What's she like?

PAUL
Very beautiful.

MASTERSON
You're in love with her.

PAUL
I didn't say so.

MASTERSON
You didn't have to. Your face takes on that sick calf look every time her name's

173 Continued

MASTERSON (Cont)
mentioned. It is a recognisable symptom of young love.

He sits comfortably with the drink PAUL gives him.

MASTERSON
Well here's to Megaera, and may we never look her in the eyes.

DISSOLVE TO

174 INT. INSPECTOR KANOF'S OFFICE DAY

CAMERA STARTS IN CLOSE UP of INSPECTOR KANOF. He is sitting behind his desk and he looks very angry.

KANOF
Under no circumstances will I permit such a thing. There is no precedence for . . .

CAMERA now disclosing MASTERSON and PAUL.

MASTERSON
Don't use long words, man, they don't suit you. And if you don't want to help, don't bother. I'll go higher up.

KANOF
(alarmed)
Higher up?

MASTERSON
I presume there is something higher up than you?

KANOF
How dare you . . .

MASTERSON
(equably)
For example, the Foreign Secretary -

KANOF
I would like to point out . . .

174 Continued

MASTERSON
Great friend of my brother. Don't bother, Inspector, I'll go to see him.

He gets up. KANOF's manner undergoes a startling change.

MASTERSON
(pausing)
Did you say something?

KANOF
(hastily capitulating)
It will not be necessary, Professor. It was just that your request startled me for a moment, but no doubt you have an excellent reason ... so ... now let me see, you wish to inspect photographs and records ...

MASTERSON
Of all the women aliens registered with you in the last ten years.

KANOF
Very well. I will get the files, Professor.

As he starts up:

MIX TO

175 INT. INSPECTOR KANOF'S OFFICE DAY

A number of photographs of women only. Shuffling slowly across the screen. CAMERA BACK to disclose MASTERSON who is handling the photographs. He pauses when he comes to one of CARLA HOFFMAN. CAMERA now discloses PAUL and INSPECTOR KANOF. Over this action KANOF is saying:

KANOF
... visitors to Vandorf are only required to register if they intend to apply later for citizenship. This is, of course, a very democratic state.
(referring to the photograph of CARLA)
A beautiful girl, Professor.

175 Continued

MASTERSON
No one asked you.

He turns to PAUL.

MASTERSON
That look like her?

PAUL
It hardly does her justice but . . .

MASTERSON
It looks like her.
(to Kanof)
How long has she been here?

KANOF
(very put out)
The information will be on the back.

MASTERSON
(turning over the photograph)
Seven years.
(brusquely again to Kanof)
When did these murders start?

KANOF
(startled)
Murders?

MASTERSON
I'm referring to the ones you failed to solve and which your democratic state carefully hushed up. The ones known as the Vandorf murders. All right, come on, when did they start?

KANOF
Approximately . . .

MASTERSON
I don't want to know approximately, I want it exactly.

KANOF
Seven years ago

175 Continued

MASTERSON
Thank you.

He gets up. Towering over a very subdued KANOF. He goes to the door and pauses.

MASTERSON
By the way, I understand some of your democratic citizens tried to eject Professor Heitz. You'd better warn them not to try it on with me.

He goes out, followed by PAUL.

MIX TO

176 DELETED

177 INT NAMAROFF'S LABORATORY DAY

NAMAROFF is conducting an experiment at one of the foreground benches. A number of large live rats can be seen in a glass cabinet. A steel funnel has been inserted in the top of the cabinet and into this NAMAROFF is carefully pouring some liquid substance which gives off a white vapour. He is carefully observing the effect of this on the rats, (whatever that may be). NAMAROFF wears a white mask which covers the whole of his face with slits for the eyes. CARLA enters from the corridor.

NAMAROFF
What is it?

CARLA
Mr Heitz is on the telephone. He wants to make an appointment to see you with Professor Masterson.

NAMAROFF moves away from the bench, removing his mask.

NAMAROFF
Masterson . . .

CARLA
From Leipzig University.

NAMAROFF
I can't see them. Tell them I'm extremely busy . . .

177 Continued

CARLA
Mr Heitz was very insistent.

NAMAROFF
Please, Carla, do as I say.

She turns to go.

NAMAROFF
Carla . . .

She pauses.

When you went for your walk last night, you said you were alone.

He walks closer to her.

NAMAROFF (Cont)
You lied to me.

CARLA
Do I have to account to you for everything I do?

NAMAROFF
You were with Paul Heitz in the cemetery. What were you doing there?

CARLA
(very tense)
Ask Ratoff, why don't you!

NAMAROFF
I am asking you.

CARLA
(angrily)
I'm getting tired of being treated like a criminal. Why does Ratoff follow me wherever I go? Why are you spying on me?

NAMAROFF
I am trying to protect you.

CARLA
I don't believe you.

177 Continued

NAMAROFF
I've told you before there are times when . . . you shouldn't be alone.

CARLA
Tell me about these times. Tell me what happens to me.

NAMAROFF
I can't . . . yet.

CARLA
This is an invention.

NAMAROFF
No . . .

CARLA
You're trying to frighten me . . .

NAMAROFF
I only want to take care of you . . .

CARLA
. . . frighten me so I'll submit to being treated like a prisoner. Well I've had enough. I'm sick of your jealousy . . . I'm sick of you!

NAMAROFF
Don't . . . don't say that . . .

He looks at her pathetically, mutely pleading with her to retract what she has said. She stares implacably back at him and with hatred. Then abruptly she goes out.

178 INT. NAMAROFF'S OFFICE DAY

In the foreground an old type wall telephone with the receiver off. CARLA appears outside the laboratory door at the end of the corridor, and walks to pick up the receiver.

CARLA
Paul, this is Carla. I'm sorry, Doctor Namaroff won't see you.

CUT TO

179 INT. LIVING ROOM HEITZ' HOUSE DAY CLOSE SHOT PAUL

He is at the telephone on the desk. MASTERSON can be seen in the background.

PAUL
Why not?

CARLA'S VOICE OFF SCREEN
He says he's too busy.

CUT TO

180 INT. NAMAROFF'S OFFICE DAY CLOSE SHOT CARLA

CARLA
Paul meet me tomorrow morning at six o'clock - at the Castle Borski.

She hangs up almost immediately.

CUT TO

181 INT. LIVING ROOM HEITZ' HOUSE DAY CLOSE SHOT PAUL

His startled reaction.

PAUL
Hullo - hullo - Carla . . .

The line is dead. PAUL replaces the receiver. As he turns the CAMERA ANGLE WIDENS to include MASTERSON.

MASTERSON
Well?

PAUL
Namaroff refuses to see us.

DISSOLVE TO

182 EXT. THE CASTLE BORSKI DAWN EFFECT MODEL

Startling, LOW ANGLE, showing the castle from some forbidding grotesque angle.

CUT TO

183 INT. THE CASTLE BORSKI GREAT HALL DAY LONG SHOT

This is the first time we will have seen the castle interior in daylight. It looks startlingly well preserved. Yet its extraordinary beauty and preservation strike a sinister note. It is scrupulously clean, furniture, pictures, drapes, etc., are exactly as they might have been left fifty or so years ago. Close to the main staircase is a huge ornate chair. It resembles a throne. CARLA is seated on this. CAMERA CRANES in until we HOLD HER in CLOSE UP. She sits, calmly waiting.

CUT TO

184 INT. CASTLE BORSKI GREAT HALL REVERSE FROM CARLA

PAUL enters through the huge open doors. He stands for a moment silhouetted against the light from outside, then he sees CARLA and hurries towards her. She remains seated as he approaches her.

PAUL
Why did you want to come here?

CARLA
They are less likely to follow me. No one comes here to the Castle Borski.

PAUL looks around.

PAUL
When was it last inhabited?

CARLA
Fifty years ago. Except for her.

PAUL
Her?

CARLA
Megaera.

PAUL's mouth has gone dry suddenly.

PAUL
Why did you want to see me so urgently?

She gets up from the chair and embraces him. He holds her tightly in his arms.

PAUL
Have you changed your mind?

184 Continued

CARLA
(deliberately)
Any time you say. I'll come away with you.

She kisses him passionately.

CARLA
I don't feel chained anymore to this place - Vandorf - this horrible place -

She looks quite transformed. But whilst her transformation is impressive to PAUL, it is also bewildering. He has never seen her eyes sparkle so much. He has never seen her face as volatile. She stretches both her hands towards him.

CARLA
I'll go with you now! It must be - <u>now</u>, Paul.

185 CLOSE SHOT CARLA

Hands outstretched towards PAUL. The dawn light throws greenish translucent tints across her face.

186 CLOSE SHOT PAUL

He stares back at her, admiringly at first, then with a distinct feeling of unease.

PAUL
Not immediately Carla.

187 MEDIUM TWO SHOT CARLA AND PAUL

CARLA
(suddenly tense)
Why not?

PAUL
My professor - he's trying to help me.

CARLA
To do what?

PAUL
Find Megaera.

187 Continued

CARLA

You're mad!

(she throws her arms round his neck)

Don't stay, Paul. Darling, please don't stay ... if you love me, take me away while there is still time ...

PAUL

As soon as I can, I promise you.

CARLA

Now ... please ...

Gently but firmly PAUL disengages her arms from round his neck. She is very quiet now. She stands looking at him in silence.

PAUL

It won't be long, Carla.

CARLA

It will be too late ... Paul ..

(she takes a few paces away then turns to face him)

I must go back now. I may not see you again.

He moves towards her but she backs away.

CARLA

No ...

PAUL

Carla, listen to me ...

She turns quickly and runs across the great hall and through the open doors to the forest. PAUL walks slowly to the doors and stops.

188 EXT. DRAWBRIDGE CLOSE SHOT PAUL DAY (LOT)

He looks all round. CARLA has gone. There is no sound at all from the forest. PAUL starts to walk. He crosses the courtyard and then the drawbridge.

CUT TO

189 EXT. ROCK FORMATION DAY (LOT)

On PAUL walking. He passes a huge gnarled tree when suddenly from round it a man's form appears. We just have time to recognise RATOFF. A long knife glints in his hand. His arm comes sweeping up ready to strike at PAUL's back. Then from a thick bush a long burly arm reaches out twining itself around RATOFF's neck. PAUL swings round to see RATOFF choking and gasping in the grip of PROFESSOR MASTERSON. With a superhuman effort RATOFF manages to twist his way out of MASTERSON's grip. He flings the knife at PAUL and it misses him by inches, lodging in a nearby tree. Then RATOFF takes off through the trees. PAUL starts after him but MASTERSON pulls him back.

MASTERSON
Let him go. Did you recognise him?

PAUL
It was Ratoff, one of the attendants at the hospital. Phew! That was a narrow squeak, thanks to you . . .

MASTERSON
Another time you might tell me where you're going.

PAUL
Why did Ratoff try to kill me?

MASTERSON
You'd better ask Doctor Namaroff.

He pulls RATOFF's knife from the tree as he walks on.

MIX TO

190 INT. LIVING ROOM HEITZ HOUSE DAY

CAMERA STARTS IN CLOSE UP of a ground plan sketch of the hospital, laboratory, the corridor leading off and the offices which adjoin the corridor. PAUL is just completing the sketch.

MASTERSON'S VOICE OFF SCREEN
Laboratory corridor, leading to side entrance . . .

His hand comes into SHOT tracing the lay out. CAMERA BACK to include PAUL and MASTERSON as they bend over the sketch.

190 Continued

PAUL
Here's the office. There's a window here, it's at the side of the hospital.

MASTERSON
Good.

PAUL
I still think I ought to come with you.

MASTERSON
Don't you trust me?

PAUL
Of course I trust you.

MASTERSON
Then leave this to me.

He gives PAUL a good humoured pat on the back and moves to the wine cabinet to pour himself a drink.

PAUL
Now will you tell me what you're trying to find?

MASTERSON
When I get back.

PAUL
Supposing you don't get back?

MASTERSON
Then you'd better get on the first train to Leipzig . . . and forget all about Megaera.

CUT TO

191 DELETED

192 SHOT OF THE FULL MOON STOCK

193 DELETED

194 INT. LABORATORY AND OFFICE NIGHT

The laboratory is in darkness, eerily lit by the light of the moon.

194 Continued

The adjoining office door is open and we can see right through into the composite set. CAMERA MOVES IN to FRAME office door. The sash of the window is being gently raised. A moment later MASTERSON's huge form appears. He starts to clamber over the sill into the room, closing the window behind him. His flashlight stabs the darkness. Presently a beam alights on a large filing cabinet. MASTERSON tries the drawers, they are locked. But he is prepared for this. He brings out a short broad chisel and prises away at the lock on the first drawer.

CUT TO

195 INT NAMAROFF'S SITTING ROOM NIGHT

NAMAROFF has been working at his desk. Now he rises, douses the lamp and goes to the door.

196 LONG CORRIDOR LEADING TO THE WARDS NIGHT

A shadowy figure emerges at the top of the stairs then shrinks back as NAMAROFF's footsteps are heard. Then NAMAROFF comes out of the study and passes the narrow winding staircase and walks on down the corridor and we HOLD ON the staircase. Now the figure materialises into human shape and CARLA emerges cautiously from round the bend in the stairs, reaches the floor level and listens until NAMAROFF's steps have receded down the corridor. Now she strikes off in the opposite direction making for the door past the study which in fact is the side entrance to the hospital.

CUT TO

197 INT. LABORATORY AND OFFICE NIGHT

Through the open office door we can see MASTERSON exploring the contents of the filing cabinet. (The door to the corridor held in the same shot.) Now this opens and NAMAROFF appears.

CUT TO

198 INT. OFFICE NIGHT CLOSE SHOT MASTERSON

He quickly switches off his torch and freezes behind the door. He can hear:

NAMAROFF (off screen)

Carla . . .

199 INT. LABORATORY CLOSE SHOT NAMAROFF

He seems to sense that someone is around. He glances towards the office then walks across to it.

200 INT. OFFICE AND LABORATORY REVERSE SHOT

MASTERSON in foreground, tensely squeezed against the wall behind the open door. NAMAROFF is in the opening backed by the laboratory. He looks inside the office for a moment, then closes the door, inwards towards him. MASTERSON can hear the lock turn on the laboratory side. He waits for a moment until he can hear NAMAROFF's footsteps receding and finally to the laboratory door shutting. Then he goes back to his examination of the files.

CUT TO

201 INT. LONG SHOT CORRIDOR NIGHT

NAMAROFF walking away from CAMERA and now from the staircase at the back of the set RATOFF appears.

NAMAROFF
(hurrying towards him)
Have you seen Carla?

RATOFF
She went to her room.

NAMAROFF pushes past him and goes up the winding staircase.

MIX TO

202 INT. LIVING ROOM HEITZ' HOUSE NIGHT

One of NAMAROFF's files lies open on the desk. MASTERSON is seated studying its contents. PAUL leans over his shoulder.

MASTERSON
Carla Hoffman - she was a probationary nurse here in 1903. In 1905 - believed to be suffering from loss of memory - amnesia in other words. That's five years ago. In 1906 she underwent intensive treatment and was apparently cured. Meanwhile she continued to work in her profession. Well, well . . .

He pushes the file aside and gets up pacing the room.

202 Continued

MASTERSON
. . . let's put a few pieces together. Carla came here when the first of the Vandorf murders occurred. She suffered from amnesia and this was a condition known to Doctor Namaroff. Ordinarily this would put an end to her career as a nurse. But Namaroff, you've already told me, is in love with her.

He faces PAUL for a moment.

PAUL
For God's sake . . .

MASTERSON
Just listen for a moment. Namaroff closed her case record in 1906 stating she was cured. But was she cured? I don't think so.

PAUL
What possible reason have you . . . ?

MASTERSON
I'm coming to it. She told you she was being watched. Right?

PAUL
Because Namaroff is jealous.

MASTERSON
Possibly. And possibly because she still loses her memory around the time of the full moon.

PAUL's face is suddenly white with horror.

PAUL
How do you know that?

MASTERSON taps the file.

MASTERSON
It's here . . . the dates when amnesia occurred and re-occurred.

PAUL
Then you seriously believe this . . you

202 Continued

PAUL (Cont)
suspect that she is . . . ?

MASTERSON
(brusquely)
Why shouldn't I? Because you're in love with her?

PAUL
You're mad . . . a young girl . . . as beautiful as this . . .

MASTERSON
I'm not making any physical comparison between her and the Gorgon. Megaera died two thousand years ago. It's her spirit we're concerned with. It's found a resting place in somebody.

PAUL
Not Carla . . .

MASTERSON
All right, let's go a bit further. At the last full moon, you begged her to go away with you. She refused. Why?

PAUL
She wasn't ready to leave.

MASTERSON
She couldn't leave. It was the full moon. Megaera kept her chained. Now let's go back to your meeting with her today. She wanted you to take her away - immediately.

PAUL
She was frightened of Namaroff.

MASTERSON
Did she say so?

PAUL
Yes.

MASTERSON
I'll tell you why she was frightened. She was frightened because tonight is the first night of the full moon

202 Continued

PAUL
(angrily)
This is guess work - monstrous - circumstantial - utterly without reason . . .

MASTERSON
(calmly)
Go ahead. Get it out of your system.

PAUL
I should have taken her away. But I stayed because I thought you needed me.

MASTERSON
(quietly)
I do need you.

PAUL
No! Not after this. All you need is somebody to say 'yes'.
(shouting)
What are you trying to do to me? To Carla? Destroy us?

SOUND
From outside - a wild scream.

They both freeze for a moment, listening. The scream is repeated. PAUL runs to the door and out to the hall. MASTERSON follows.

CUT TO

203 INT. LIVING ROOM AND GARDEN NIGHT

In foreground CARLA is fighting like a wild cat to free herself from RATOFF. From the house we can see PAUL and MASTERSON running towards them. PAUL reaches the two struggling figures. At the last minute RATOFF sees them and hurries away. PAUL takes CARLA to the house.

204 INT. LIVING ROOM NIGHT

A huge log fire is burning in the foreground. Beyond this CARLA is crouched in a chair, pale and trembling. PAUL enters SHOT behind her chair carrying a drink. She takes it mechanically. MASTERSON is watching in the background. They watch her as she drinks. PAUL glances at MASTERSON who takes the hint and goes out to the garder

204 Continued

leaving PAUL alone with CARLA. He kneels beside her, taking her hand in his.

CARLA
I had to see you again.

PAUL
It's all right. We're going away . . . today.

CARLA
It's too late . . .

PAUL
Why? Why is it too late?

CARLA
I don't know. I could have gone yesterday . . . but now . . . I just . . . can't go . . .

SOUND
The violent ring of the front door bell.

They both freeze. MASTERSON appears from the garden.

MASTERSON
We have company. You'd better get Carla out of sight.

PAUL
Come on.

He takes CARLA upstairs to his room.

205 INT LIVING ROOM HEITZ' HOUSE NIGHT

MASTERSON stands as PAUL takes CARLA up the long winding staircase to the first floor. The bell sounds louder than before. Once CARLA and PAUL are out of sight MASTERSON walks to the front door and opens it. NAMAROFF, KANOF and TWO POLICE CONSTABLES stand outside.

NAMAROFF
My business is with Mr Heitz. Will you ask him to see me, please?

MASTERSON
Come inside. I take it you are Doctor Namaroff.

205 Continued

As NAMAROFF and the others come in.

NAMAROFF
I am.

MASTERSON
(closing the door)
I am Professor Masterson. I've been looking forward to meeting you.

NAMAROFF
I would like to make this brief if you don't mind. In the early hours of this morning a young girl was seen in the grounds of this house.

MASTERSON
Indeed.

NAMAROFF
I have reason to believe she is here now.

MASTERSON
Is she a patient of yours, Doctor?

NAMAROFF
I am responsible for her.

MASTERSON
Ah yes, an amnesia victim is a responsibility.

NAMAROFF
(startled)
What did you say?

MASTERSON
One never knows what they get up to. They could commit murder during their lapses and no one would be any the wiser.

PAUL appears at the head of the stairs. NAMAROFF glares at him.

NAMAROFF
Where is Carla?

PAUL
She isn't here.

205 Continued

NAMAROFF
(furiously)
You're lying!
(to Kanof)
Search the house.

MASTERSON blocks the way as KANOF starts to push past to the stairs.

KANOF
(pausing)
I advise you not to obstruct the law, Professor. I have a warrant.

He produces a search warrant. MASTERSON allows him to go, followed by the CONSTABLES. NAMAROFF faces PAUL and MASTERSON.

NAMAROFF
Mr Heitz, if this girl is not found I shall charge you with her abduction.

MASTERSON
On what grounds?

NAMAROFF
I can produce the evidence . . .

MASTERSON
Oh yes - talking of evidence . . .

MASTERSON saunters over to the hall fire place. He takes RATOFF's knife from the mantelshelf. He proffers this to NAMAROFF.

MASTERSON
You might return this to Mr Ratoff with my compliments. He left it behind when he tried to kill Mr Heitz yesterday.

NAMAROFF
Are you insinuating that . . .

MASTERSON
(touch)
I'm not bothering to insinuate, I'm telling you. You ordered Ratoff to follow Carla to the Castle Borski where she met Paul. After she left Ratoff tried to kill Paul with that knife.

205 Continued

Suddenly, violently, MASTERSON reaches out to NAMAROFF and pulls him forward by his lapels.

MASTERSON
Right, Namaroff . . .

NAMAROFF
How dare you! Take your hands off me.

MASTERSON
Why did you want Paul out of the way? Is it because you're afraid he's going to take Carla from you? Or does it go deeper? Is it because you're afraid he's about to stumble on the guilty secret you share with Ratoff? Come on, answer me

KANOF'S VOICE OFF SCREEN
Professor Masterson.

MASTERSON looks up. KANOF stands at the top of the stairs, a revolver levelled at MASTERSON.

KANOF
If you don't release the Doctor this instant I won't hesitate to shoot you.

MASTERSON slowly releases NAMAROFF. KANOF walks down the stairs. Presently his two CONSTABLES appear along the landing and follow him.

NAMAROFF
Well?

KANOF
(shrugs)
She is not in the house.

NAMAROFF
Have you looked in every room? The attic? Have you searched the attic?

KANOF glances at one of the CONSTABLES.

CONSTABLE
She is not there.

205 Continued

NAMAROFF turns furiously to MASTERSON and PAUL

NAMAROFF
You haven't heard the last of this, Masterson.
(to Paul)
A few days ago I gave you some friendly advice. You're going to wish you'd taken it.

He walks to the door, followed by KANOF and the CONSTABLES. MASTERSON waits for the door to close behind them. Now he turns to PAUL.

MASTERSON
Where is she, Paul?

PAUL
I told them the truth.

MASTERSON bites off the end of a cigar.

MASTERSON
(calmly)
Where's she gone?

PAUL
In about an hour's time there is a train to Leipzig. She'll be on it.

He walks towards the front door.

MASTERSON
Paul . . .

PAUL pauses.

MASTERSON
Have you arranged somewhere for her to stay in Leipzig?

PAUL
She will be at the Hotel Kramer.

MASTERSON
And you will be joining her there?

PAUL nods.

205 Continued

PAUL
When we've found Megaera.

MASTERSON
You should have left with her.

PAUL
I was very tempted.

MASTERSON
Why didn't you?

PAUL
You came here because of me. When we've found Megaera I shall join Carla in Leipzig.

MASTERSON
Don't count on it, Paul.

PAUL stares at him.

MASTERSON
She won't reach Leipzig. She won't even be on the train.

PAUL
(angrily)
Are you still persisting in this preposterous theory?

MASTERSON
(looks at his watch)
Of course they may find her before she reaches the station, in which case I'll have proved nothing. If she does, she'll be in Leipzig by five o'clock tomorrow evening. I suggest you telephone the Hotel Kramer around five-thirty.

CUT TO

206 INT NAMAROFF'S SITTING ROOM DAY

CLOSE PANNING with NAMAROFF as he paces restlessly. There is a knock on the door and RATOFF enters.

NAMAROFF
Any news?

206 Continued

RATOFF
No sir. The police will be giving up in an hour.

NAMAROFF
Giving up?

RATOFF
They won't search after dark. It's a full moon, Doctor Namaroff. The second night of the full moon - you haven't forgotten it's the night Megaera usually strikes . . .

RATOFF stays where he is, but he is silent, shrewdly watching. NAMAROFF turns away from him. His eyes look deeply hurt, his agony of mind shows clearly.

NAMAROFF
Get out.

RATOFF exits. CAMERA HOLDS NAMAROFF, he is in mental turmoil, an agony of indecision. He beats the top of his desk with his clenched fist.

NAMAROFF
(almost sobbing)
Carla . . . Carla ...

The pent up emotion overwhelms him, bursting, until his whole body is rocked with bitter sobs.

CUT TO

207 INT. LIVING ROOM DAY

CLOSE SHOT PAUL at the telephone.

PAUL
You are quite sure? Thank you.

Slowly he replaces the receiver. He gets up and faces MASTERSON.

PAUL
She didn't arrive. They must have caught her before she got to the station.

MASTERSON
I doubt it.

207 Continued

PAUL moves away from him.

MASTERSON
(with compassion)
I hope my theory turns out to be wrong - for your sake. But it's the only thing we have to work on. We are looking for the truth, Paul.

PAUL
The fact that she hasn't arrived proves nothing!

MASTERSON
Nothing at all. But do we discard my theory because it upsets your scheme of things - or do we go on searching for the truth?

PAUL turns to face him.

PAUL
She's out there somewhere. I'm going to look for her.

He starts towards the door.

MASTERSON
Wait!

He puts out a hand to stop PAUL.

MASTERSON
It'll be dark in less than an hour. Wait till the morning ...

PAUL pulls himself angrily away from MASTERSON's retaining grip, then moves on to the door. MASTERSON almost runs to intercept him.

MASTERSON
Paul, listen to me! You won't find Carla.

PAUL
Get out of my way.

207 Continued

MASTERSON
I'm not going to let you destroy yourself.

PAUL
You can't stop me....

He starts to push MASTERSON aside. In desperation MASTERSON swings a heavy blow to the side of PAUL's head. He staggers and falls.

MASTERSON
I'm sorry . . .

He immediately starts to help PAUL to his feet.

MASTERSON
I beg of you not to go . . .

PAUL gives a helpless sign of capitulation. He turns away.

MIX TO

208 AN ANGRY STORM-LADEN SKY NIGHT STOCK

The moon playing hide-and-seek in the clouds. A roll of thunder and a flash of lightning. Then comes the rain.

CUT TO

209 INT PAUL'S BEDROOM NIGHT CLOSE SHOT PAUL

He is fully dressed. He stares sombrely out of the window. Lightning strikes against PAUL's face illuminating the room behind him. Its vivid flashes light up the room. PAUL's expression suddenly tenses and sets with resolution. He goes quickly to the window.

CUT TO

210 EXT. WINDOW HEITZ' HOUSE NIGHT (LOT)

PAUL climbs out and climbs down the ivy clinging to the wall.

CUT TO

211 CUT

212 EXT. HEITZ' HOUSE NIGHT (LOT)

PAUL reaches the ground. Distant sound of rolling thunder and occasional flashes of lightning. He starts to hurry down the drive and then seeing a light ahead ducks to the side, taking refuge behind a tree.

CUT TO

213 EXT. HEITZ' HOUSE NIGHT

A horsedrawn cab rolls past PAUL's hiding place and stops outside the house. INSPECTOR KANOF and TWO POLICE CONSTABLES emerge from inside the cab and KANOF mounts the steps to the front door and rings the bell.

CUT TO

214 CLOSE SHOT PAUL

He watches from behind the tree and then starts backing up and finally turns and runs, disappearing into the blackness of the night.

215 INT LIVING ROOM HEITZ' HOUSE NIGHT

CLOSE SHOT MASTERSON as he wakens and hears:

SOUND
Violent clanging of the door bell.

MASTERSON gets to his feet and hurries to the door.

CUT TO

216 INT. LIVING ROOM HEITZ' HOUSE NIGHT

MASTERSON approaches the front door and swings it open. KANOF and the TWO CONSTABLES are almost swept inside by a great gust of wind. MASTERSON has to put his weight to the door to close it.

MASTERSON
What the devil do you want?

KANOF
I have a warrant for the arrest of Paul Heitz.

MASTERSON
On what charge?

216 Continued

KANOF
The abduction of Carla Hoffman.

MASTERSON
(angrily)
I never heard of so much damned rubbish. You saw for yourself that she wasn't in the house.

KANOF
Will you please inform Mr Heitz. I will give him five minutes to get dressed.

MASTERSON
Well for heaven's sake man, can't it wait until the morning?

KANOF
(firmly)
No.

MASTERSON glares angrily at them and then decided to obey KANOF's order. He returns to the stairs and walks up to the landing. KANOF and the CONSTABLES wait in the hall in foreground. We can see MASTERSON walking along the gallery and pausing to knock on PAUL's door.

MASTERSON
(calling)
Paul.

He opens the door and goes inside.

CUT TO

217 INT. PAUL'S BEDROOM & CORRIDOR NIGHT

In the foreground is the bed which has not been slept in, and at the door MASTERSON is framed looking in.

MASTERSON
Paul.

He turns towards the landing.

CUT TO

218 INT. LIVING ROOM NIGHT

KANOF and the TWO CONSTABLES are in the foreground as MASTERSON walks down the stairs to address them.

MASTERSON
(grimly)
You don't seem to have very much luck, do you, Inspector?

KANOF
Where is he?

MASTERSON
Your guess is as good as mine.

KANOF
Professor, you will accompany me to the police station immediately.

MASTERSON
Go to hell.

KANOF signs to his TWO CONSTABLES who run up the stairs to take MASTERSON in charge. MASTERSON meets them both on the landing, grabs the first by his shoulders and hurling him back against the second the two crash down the stairs together. MASTERSON now runs to his room and goes inside.

CUT TO

219 INT. PAUL'S BEDROOM NIGHT

As MASTERSON goes in he locks the door, and moves quickly across the room to the window.

220 EXT. WINDOW AND WALL OF HEITZ' HOUSE NIGHT LOT

MASTERSON clambers out of the window and grabs some of the ivy festooning the wall. He clambers down several feet and then finally jumps to the ground and makes off in the direction of the forest.

221 EXT. ROCK FORMATION NIGHT LOT

On PAUL as he comes through the rain towards the CAMERA. Now Suddenly he stops in foreground and looks off screen.

CUT TO

222 EXT. ANGLED SHOT OF THE CASTLE BORSKI NIGHT MODEL

It looms startlingly as lightning flashes across it. A mighty peal of thunder accompanies this shot.

223 EXT. DRAWBRIDGE NIGHT LOT

C.S. PAUL

He walks uncertainly towards the castle.

CUT TO

224 EXT. VANDORF FOREST NIGHT

Two or three shots of MASTERSON crashing through the heavy undergrowth. The third of these shots show him stumble and fall heavily down a slippery grass bank.

CUT TO

225 INT. CASTLE BORSKI NIGHT

CAMERA HOLDS for a moment in full shot of the vast hall. Fingers of moonlight produce patterns of light and shade. There is no sound and so sign of life. Presently PAUL moves into the foreground.

PAUL
(calls)
Carla ...

The sound of his voice echoes and re-echoes.

CUT TO

226 CLOSE SHOT PAUL

The cold sweat of fear glistens on his forehead.

PAUL
Carla ...

And once again the voice echoes all round him as though searching every crevice and rafter. Now there is a long silence. He moves his position slightly. He thinks he has seen something.

CUT TO

227 SHOT FROM PAUL'S VIEWPOINT

A slight movement among the shadows. And then a man's form sharply etched like a cut-out standing in a pool of moonlight.

228 RESUMING FULL SHOT OF HALL

NAMAROFF moves a few feet closer to PAUL and we can now see that he is carrying what looks like a short broad sword. CAMERA moves in to hold NAMAROFF in big head close up. His eyes have an insane glitter as he watches PAUL.

NAMAROFF
I am waiting for Carla, Mr Heitz.

CUT TO

229 CLOSE SHOT PAUL

He remains quite still, staring fixedly at the sword in NAMAROFF's hand.

CUT TO

230 TWO SHOT PAUL AND NAMAROFF

Suddenly PAUL lunges at NAMAROFF.

(Fight Details to follow)

CUT TO

231 EXT. ROCK FORMATION NIGHT LOT

MASTERSON struggles along.

CUT TO

232 INT. CASTLE BORSKI NIGHT

In this scene NAMAROFF must temporaily incapacitate PAUL so that he can go for the GORGON who he has seen over PAUL's shoulder, standing at the top of the stairs. He starts to approach her trying not to look her in the eyes.

233 NAMAROFF

He reaches the GORGON and attempts to cut off her head with his sword but she sways back and he misses her and at the same time he looks into her eyes.

234 ANOTHER ANGLE ON NAMAROFF

He recoils with the small holes in his face which is the beginning of the process of turning to stone. He falls down the stairs.

235 PAUL AND NAMAROFF

PAUL recovers and sees NAMAROFF huddled at the foot of the stairs. He sees the GORGON's reflection and it is now a battle of wills between them, for PAUL to not look into her eyes.

236 C.S. MASTERSON

MASTERSON appears from a side door. He sizes up the situation. He picks up NAMAROFF's sword which is lying near him and stealthily creeps up on the GORGON.

237 TWO SHOT PAUL AND GORGON

Favouring PAUL as he tries not to look at GORGON as she closes to him. MASTERSON appears in shot, at the same time yelling:

MASTERSON
(to Paul)
Turn away! Turn away!

Then with a single swing of the sword MASTERSON severs the GORGON's head, but just too late to stop PAUL looking into the GORGON's eyes.

CUT TO

238 GORGON'S HEAD

It rolls away to the centre of the hall, and lies face upturned. The writhing snakes are still now, the eyes wide open. The face showing some strange kind of repose. The features become curiously familiar.

CUT TO

239 TWO SHOT PAUL AND MASTERSON

MASTERSON stares at the head of the GORGON and PAUL, already dying, staggers to move past him towards it.

PAUL
(gasps)
Carla!

And he drops to his knees beside the head. CAMERA closes on the head and the features are now unmistakably CARLA's. CUT TO:

240 CLOSE SHOT MASTERSON

He looks down pityingly at PAUL.

241 CLOSE DOWN SHOT ONTO PAUL

He stares up at MASTERSON.

MASTERSON
She is free now, Paul.

The muscles of his face slowly contract. His head slumps forward, as he dies.

THE END

2nd December, 1963. /MID

HAMMER FILM PRODUCTIONS LIMITED.

" THE GORGON " - SCRIPT AMENDMENTS.

1. Professor Masterson has been changed to PROFESSOR MEISTER.

2. Morsko has been changed to BRUNO

3. Page 9, Scene 33, 5th speech, 5th line:
Delete "a brain specialist' - substitute "A DOCTOR OF LITERATURE".

4. Page 9, scene 34:
Delete all the stage directions.

5. Page 10, scene 34:
Delete first two lines of the stage directions to "in glass jars".

6. Page 11, scene 37, 2nd stage direction:
Delete "walks on' - substitute "TURNS BACK".

7. Page 14, scene 52:
At the end of the first stage direction add "THE CORONER HAS A CLERK".

8. Page 19, scene 61:
Change cut to "DISSOLVE"

9. Page 23, scene 62:
Change cut to "DISSOLVE"

10. Page 25, scene 68:
Delete "Front of House" from scene heading.

1 Page 26, scene 71:
Scene heading should read EXT./INT. LIVING ROOM AND GARDEN. DAY.
Delete "striding along the drive" - substitute "ARRIVING".

" THE GORGON " - AMENDMENTS continued.

12. Page 28, scene 75:
Add (STOCK) to scene heading.

13 Page 28, scene 76:
Add (LOT) to scene heading.

14. Page 29, scene 81:
Add to end "QUICK MIX TO".

15. Page 30. scene 94:
Add (STOCK) to scene heading.

16. Page 32, scene 98:
Add (STOCK) to scene heading.

17. Page 32, scene 99:
Add (MODEL) to scene heading.

18. Page 71, scene 183:
Delete stage instructions up to "years ago".

19. Page 86, scene 205:
Change cut to "DISSOLVE"

20. Page 90. scene 213:
Add (LOT) to scene heading.

21. Page 93, scene 224:
Add (LOCATION) to scene heading.